

MUSIC - UNIVERSITY OF TORONTO



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Standard Anthem Book

Vol. I.



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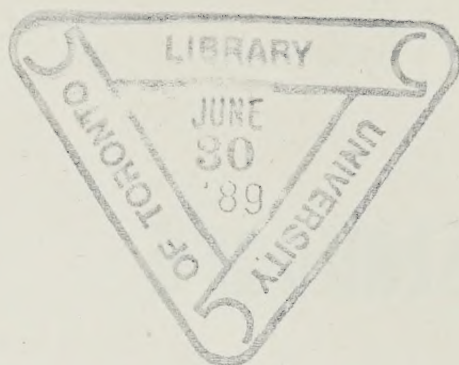
Dr. A. S. VOGT

**Conductor of the Mendelssohn Choir
TORONTO**

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Compiler's Remarks.

In undertaking the compilation of a collection of Anthems for use in the churches of our country, the compiler has endeavored to select such works as from their melodious character and musicianly construction, should appeal to all classes of church musicians throughout the Dominion. The musicians whose works have been principally drawn upon are among our most successful and progressive composers, their church compositions being deservedly popular, both on this continent and abroad. The majority of the Anthems chosen are generally well within the ability of the average choir. Several of the more exacting compositions are of that "grateful" character which will well repay the effort necessary to their preparation.

Besides these works by prominent contemporaneous composers, several standard oratorio and other choruses, which should be included in the repertoire of every choir, have been added.

A. S. VOGT,

Conductor of the Mendelssohn Choir
Toronto.

1894?

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O BE JOYFUL.

(JUBILATE DEO.)

DUDLEY BUCK.

Allegro con spirito.

SOPRANO. *f* O be joy - ful,

ALTO. *f* O be joy - ful,

TENOR. *f* O be joy - ful,

BASS. *f* O be joy - ful,

ORGAN. *Gt. f* *8va*

O be joy - ful in the Lord all ye lands, Serve the Lord, the Lord with

O be joy - ful in the Lord all ye lands, Serve the Lord, the Lord with

Ped. 8va

glad - ness, and come be - fore His pres - ence, and come be - fore His pres - ence, His

glad - ness, and come be - fore His pres - ence, and come be - fore His pres - ence, His

Gt.

pres-ence with a song.

pres-ence with a song.

Sw.

Man.

dim. e rall.

Piu moto.
p SOLO.

It is He that hath made us, and

p SOLO.

Lento solenne. *ff* *rall.* It is He that hath made us, and

SOLO.

Be ye sure, be ye sure that the Lord He is God.

Piu moto.

cresc. *f* *Sw. reeds off.* *p*

Ped. Ped. Ped.

CHORUS.

not we our-selves, we are His peo-ple and the sheep of His pas-ture. O

CHORUS.

not we our-selves, we are His peo-ple and the sheep of His pas-ture. O

Gt.

Vivace.

go your way in - to His gates with thanks giv - ing, and in - to His courts with

f go your way in - to His gates with thanks giv - ing, and in - to His courts with

Vivace.

praise. Be thankful un - to Him, be thankful un - to Him, and speak good, and

p praise. Be thankful un - to Him, be thankful un - to Him, and speak good, and

p praise. Be thankful un - to Him, be thankful un - to Him, and speak good, and

p praise. Be thankful un - to Him, be thankful un - to Him, and speak good, and

Sw. *p* Man.

rall.

speak good of His name.

rall.

speak good of His name.

rit.

Andante cantabile.

SOPRANO SOLO.

For the Lord is gra - cious; His mer - cy, His mer - cy is ev - erlas - ting

accel. e cresc.
and His truth, His truth en - du - reth from gen - e - ra - tion, to gen - e - ra - tion,

rall. *Tempo I.*
from gene - ra - tion to gen - e - ra - tion.

colla voce. *pp* *f*

Ped. Ma. Ped.

f
Glo - ry, glo - ry be to the Fa - ther, Glo - ry be to the Son. Glo - ry

f
Glo - ry, glo - ry be to the Fa - ther, Glo - ry be to the Son. Glo - ry

be to the Ho - ly, the Ho - - ly Ghost; As it was in the be -

be to the Ho - ly, the Ho - - ly Ghost; As it was in the be -

Sw. *p*
Man.

ginn-ing, is now and ev - er shall be, world with - out end, world with-out end, A -

ginn-ing, is now and ev - er shall be, world with - out end, world with-out end, A -

cresc.
Ped. 8

- - - men, A - - - men, A - - - men!

men, A - - men, *mf* *p*

men, A - - men, A - - - men, A - - - men!

- - - mēn, *mf* Sw. *rit.* *p*

Man. Ped.

THE STRIFE IS O'ER.

Easter Hymn.

Allegro.

MENDELSSOHN.

ORGAN.

Gr. *f* Sw.

Man.

SOPRANO.

ALTO.

TENOR.

BASS.

1. The strife is o'er the bat - tle

2. pow - er's of Death have done their

3. three sad days are quick - ly

Gr. Ped.

done! The vic - to - ry of life is won, the vic - to - ry is

worst, But Christ their leg - ions hath dis - pers'd; their le - gions hath dis -

sped; He ris - es glo - rious from the dead, he ris - es from the

mp Sw.

won: The song of tri - umph has be - gun, Hal - le - lu -

persed: Let shouts of ho - ly joy out - burst, Hal - le - lu -

dead: All glo - ry to our ris - en Head! Hal - le - lu -

f *ff*

Gr.

poco rit.

1. & 2. 3.

jah! Hal - le - lu - jah! Hal - le - lu - jah! jah!

jah! Hal - le - lu - jah! Hal - le - lu - jah! 2. The jah!

poco rit.

jah! Hal - le - lu - jah! Hal - le - lu - jah! 3. The jah!

Sw. Gr.

p poco rit.

Lento.

pp

4. Lord, by the stripes which wound - ed thee, From Death's dread sting thy

pp

4. Lord, by the stripes which wound - ed thee, From Death's dread sting thy

pp

Lento.

pp ad lib.

Allegro.

ser - vants free, That we may live, and sing to

ser - vants free, That we may live, and sing to

Allegro.

Gr. *f*

ff thee, Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah!

ff thee, Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah!

ff thee, Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah!

poco rit.

ff

poco rit.

ff

poco rit.

Sw.

p

THE KING OF LOVE MY SHEPHERD IS.

Anthem Hymn.

HARRY ROWE SHELLEY.

ORGAN. *p*

Sw.

ALTO SOLO. *mp*

The King of love my Shepherd is, Whose good - ness faileth

nev - er; I noth - ing lack if I am His, And He is mine for

SOPR. *p*

Where streams of liv - ing wa - ter flow, my ran - som'd soul He

ALTO. *p*

ev - er. Where streams of liv - ing wa - ter flow, my ran - som'd soul He

TENOR. *p*

lead-eth, And where the ver-dant pas-tures grow, with food ee-lest-ial

lead-eth, And where the ver-dant pas-tures grow, with food ee-lest-ial

feed-eth. Per-verse and fool-ish, oft I stray'd But yet in love He

feed-eth.

feed-eth.

BASS. *mf*

Per-verse and fool-ish, oft I stray'd But yet in love He

Ch.

Sw.

SOPR. *rall.*

sought me, And on His shoul-der gen-tly laid, And home re-joice-ing

BASS. *rall.*

sought me, And on His shoul-der gen-tly laid, And home re-joice-ing

cresc.

CHORUS.

brought me. Per - verse and fool - ish oft I stray'd, But yet in love He

Per-verse and fool - - ish oft I stray'd, But yet in love He

Per-verse and fool - - ish oft I stray'd, But yet in love He

brought me. Per - verse and fool - ish oft I stray'd, But yet in love He

Gr.

sought me, And on His shoulder gent-ly laid, And home rejoic-ing brought me.

sought me, And on His shoulder gent-ly laid, And home rejoic-ing brought me.

p Sw.

BASS.

In death's dark vale I fear no ill, With

Ch.

Thee, — dear Lord, be - side me; Thy rod and staff my com - fort still, Thy

Thou spread'st a ta - ble in my sight, Thy

Thou spread'st a ta - ble in my sight, Thy

cross be - fore to guide me.

unc - tu - ous grace be - stow - eth, And O the transport of de - light,

unc - tu - ous grace be - stow - eth, And O the transport of de - light,

SOLO.

with which my cup o'er-flow-eth. And so through all the length of days, Thy

with which my cup o'er-flow-eth.

And so through all the length of days, Thy

R. H.

L. H.

good-ness fail-eth nev-er; Good Shep-herd may I sing Thy praise With-

CHORUS.

in Thy house for ev-er! And so through all the length of days, Thy

And so through all the length of days, Thy

in Thy house for ev-er! And so through all the length of days, Thy

Gr.

cresc. ed accel. - - - *ff*

good-ness fail-eth nev-er, Good Shep-herd may I sing Thy praise With-in -

cresc. ed accel. - - - *ff*

good-ness fail-eth nev-er, Good Shep-herd may I sing Thy praise With-in -

cresc. ed accel. - - - *ff*

p.

rit. *a tempo*

— Thy house for ev-er! A - men! —

rit. *a tempo*

— Thy house for ev-er! A - men! —

rit. *a tempo*

deciso

The Souls of the Righteous.

ANTHEM.

Wisdom III. 1, 2, 3 & 5.

R. HUNTINGTON WOODMAN.

Moderato. (♩=96)

SOPRANO. *p* The souls of the right-eous are in the hand of God, The

ALTO.

TENOR. *p* The souls of the right-eous are in the hand of God, the souls

BASS. *p*

ORGAN. Sw. 8' Man.

souls of the right - eous are in the hand of God,

are in the hand of God, *mf*

souls of the right - eous are And there shall no

Gt. Open Diap.

mf The souls of the

mf The

And there shall no tor - ment touch them. The

tor - ment touch them.

p Ped.

dim.

right - eous, the right - eous are in the hand of God.

souls of the right - eous are

dim. *mf* *legato*

souls of the right - eous are in the hand of God. In the sight of the

dim. *mf*

Sw. Gt. 8' add reed to Sw.

unwise they seem - ed to die and their de - par - ture is tak - en for

Più mosso. *cresc.* *cresc.*

And their go - ing from us to be ut - ter de -

mf *cresc.* *cresc.*

mis - er - y. And their go - ing from us to be ut - ter de -

mf *cresc.*

add full Sw. add 16' & 4' to Gt.

f *cresc. ed accel.* *ff*
struc-tion, their go - ing from us to be ut-ter de - struction, their
f *cresc. ed accel.* *ff*
struc-tion, their go - ing from us to be ut-ter de - struction, their
f *cresc. ed accel.* *ff*

accel.
go - ing from us as ut - ter de - struc - tion, de - struc - tion,
accel.
go - ing from us as ut - ter de - struc - tion, de - struc - tion,
accel.

ff
ut - ter de - struc - tion, ut - ter de - struc - - - tion.
ff
ut - ter de - struc - tion, ut - ter de - struc - - - tion.
ff

SOLO SOPRANO.

But they are in peace,

But they are in peace, they are, they are in peace,

pp

But they are in peace, they are in peace For

pp

But they are in peace, in peace, For

pp they are in

Tempo I.

Sw. *pp*

Ped. ad lib.

cresc. *f*

For God proved them, For God proved them and found them

cresc. *mf*

God proved them, and found them wor - thy, and found them

mf

them

cresc. *mf*

God proved them and found them wor - thy, and found them

mf

cresc. *mf*

Ped.

*) The following twelve measures can be made available for Quartet, by omitting the Chorus Soprano and using the small notes in all the parts.

dim. *p*
 wor - - thy for Him - self. The souls of the righteous are
 wor - - thy for Him - self. The souls of the righteous are
 wor - - thy for Him - self. The souls of the righteous are
 The

col SOPR.

in the hand of God, The souls of the right - eous are in the hand of
 in the hand of God, the souls _____ are in the hand of
 The souls of the right - eous are in the hand of

God. *f* no tor-ment

mf *cresc.* And there shall no tor-ment

God. And there shall no tor-ment

cresc. And there shall no tor-ment touch them no tor-

Gt. 8' *cresc.* *f*

dim. touch them, for they are in peace, *mp rit. e dim.* they are in peace,

mp touch them, for they are in peace, *mp rit. e dim.* they are in peace,

touch them, for they are in peace, they are in peace,

ment *mp* *rit. e dim.*

dim. *mf* Gt. soft 8' Sw. Ch. Fl. 8' with

pp they are in peace.

pp they are in peace.

pp

Sw. compl. Sw. 8' *pp*

Ped. 16' *pp*

CHRISTIAN, THE MORN BREAKS SWEETLY O'ER THEE.

H. R. SHELLEY.

ORGAN.

Sw.
Gr.
p.
Ped.

SOPRANO SOLO.

mezza voce

Chris - tian, the morn breaks sweet - ly o'er thee, And all the mid - night

p. f.

*cresc.**f*

sha-dows flee; Tinged are the dis - tant skies with glo-ry, A bea - con

cresc. f.

BASS SOLO.

mf

light hung out for thee, A - rise, — a - rise, — the light — breaks

mf p.

o'er thee, Thy name is grav - en on the throne.

Man. Ped.

QUARTETTE or CHORUS.

p *cresc.* - *f*

Thy home is in the world of glo - ry, Where thy Re-

p *cresc.* - *f*

Thy home is in the world of glo - ry, Where thy Re-

p *cresc.* *Sw.* *f* *Gr.*

dim.

deem - er reigns a - lone, thy Re-deemer reigns a - lone.

dim.

deem - er reigns a - lone, thy Re-deemer reigns a - lone.

p. *Sw.* *p.*

rit.
Man.

SOPR. SOLO.

mezza voce

Cou - rage! Cheer up, the day breaks o'er thee, Bright as the

BASS SOLO.

*mezza voce**a tempo*
Sw.Gr. *p.*
Ped.

sum - mer's noon - tide ray; The star gemm'd crowns and

*cresc.**cresc.**cresc.*

realms of glo - ry, In - vite thy hap - py soul a -

*f**f*

ALTO CHORUS.

way, A - way! a - way, — leave all — for glo - ry,

TENOR CHORUS.

mf

Thy name is grav - - en on the — throne,

mf

QUARTETTE or CHORUS.

p *cresc.* — *f*

Thy home is in that world — of glo - ry, Where thy Re-

p *cresc.* — *f*

Thy home is in that world of glo - ry, Where thy Re-

Gr. p *cresc.* — *f*

cresc. ed accel.

deem - er reigns a - lone; Where thy Re - deem - er reigns a -

deem - er reigns a - lone; Where thy Re - deem - er reigns a -

cresc. ed accel.

lone, thy Re - deem - er reigns a - lone, reigns a - lone,

lone, thy Re - deem - er reigns a - lone, reigns a - lone,

ff

marc. *ten.*

poco rit. *a tempo*

a - lone.

poco rit. *a tempo*

a - lone.

poco rit. *a tempo*

LEAD, KINDLY LIGHT.

29

(Soprano Solo and Quartett.)

P. A. Schnecker.

Andante. *p*

Soprano. *Sw.* *p* Ch. *Ped.*

Lead, kind-ly light, a -

mid th'en-cir - eling gloom, Lead Thou me on, lead Thou me

mf on; The night is dark, and I am far from home, -

Lead Thou me on, lead Thou me on. — Keep Thou my feet, I do not ask to see —

the dis-tant scene, One step e-nough for me. —

Alto I was not ev - er thus, nor prayed—

Ten. *mf*

Bass. I was not ev - er thus, nor prayed

mf

I was not ev - er thus, nor

that Thou should'st lead me on, that Thou should'st lead me

that Thou should'st lead me on, that Thou should'st lead me

prayed that Thou should'st lead me on,

f. *dim.*

pp on; I loved to choose, and see my path; but *cresc.*

pp on; I loved to choose, and see my path; but *cresc.*

pp *senza Organ* *cresc.*

now, lead Thou me on. *f* I loved the gar- ish day, and,

now, lead Thou me on. *f* I loved the gar- ish day, and,

con Organ *f*

p spite of fears, Pride ruled my will, Pride ruled my will: Re-

p spite of fears, Pride ruled my will, Pride ruled my will: Re-

p

p member not past years, re-member not past years.

p member not past years re-member not past years.

p

f Sure it still will

f Sure it still will

So long Thy power has blessed me, Sure it still will lead me

mf lead me on, *f* O'er moor and fen, o'er crag and tor-rent,

mf lead me on, *f* O'er moor and fen, o'er crag and tor-rent,

on, O'er moor and fen,

p till the night is gone, till the night is gone;

p till the night is gone, till the night is gone;

p till the night is gone, till the night is gone;

f

And with the morn those an-gel fa-ces smile, Which I have

Which I have

f

p

loved long since, which I have loved long since, and lost a - while, and

p

loved long since, which I have loved long since, and lost a - while, and

p

p

Lento.

lost a - while, and lost a - while. A - - men.

lost a - while, and lost a - while. A - - men.

3

3

SUN OF MY SOUL.

(Hymn Anthem.)

Hymn 336.

A. J. HOLDEN.

Moderato.

SOPRANO. SOPRANO.

ORGAN.

Sun

p

With expression.

of my soul, Thou Saviour dear, ——— It is not night ——— if Thou be

p *pp*

near; ——— O, may no earth-born cloud a rise ——— To hide Thee

p *cresc.* *cresc.*

from Thy ser - vant's eyes ——— To hide Thee from ——— Thy ser - vant's eyes

f *dim. e rit.* *rit.* *a tempo* *dim.*

p When the soft dews of kind - ly sleep *pp* My wea - ried eye - lids gent - ly

p When the soft dews of kind - ly sleep *pp* My wea - ried eye - lids gent - ly

p steep, Be my last thought, how sweet to rest *p rit.* For - ev - er

How sweet to rest *p* Up -

p steep, How sweet to rest *p rit.* Up -

Be my last thought, how sweet to rest *p* Up -

p *rit.*

on my Saviour's breast.

on my Sa-viour's breast.

p

TENOR (or CONTRALTO an Octave lower.)

p

A - bide with me from morn till eve, — For without Thee — I can - not

pp

live: A - bide with me when night is nigh, — For with - out

cresc.

f *rit. dim.* *a tempo*

Thee I dare not die, — For with-out Thee — I dare not die.

f *p* *rit.* *a tempo*

p *cresc.*

Come near and bless us when we wake, Ere thro' the world our way we

p *cresc.*

Come near and bless us when we wake, Ere thro' the world our way we

p

take. Till, in the o - cean of Thy love We lose our -

Till, in Thy love We

take. Till, in Thy love We

cresc. Till, in the o - cean of Thy love We

selves in heav'n a - bove: in heav'n a - bove

rest in heav'n a - bove: We lose our - selves in heav'n, in

rest in heav'n a - bove: in heav'n a - bove: in

mf *p* *mf* *p* *mf* *p* *mf* *p*

in heav'n a - bove. A - men.

rit. heav'n a - bove, in heav'n a - bove. A - men.

heav'n a - bove, in heav'n a - bove. A - men.

in heav'n a - bove. A - men.

f *ff* *p* *pp*

THERE WERE SHEPHERDS.

Andante espressivo. ♩=68.

DUDLEY BUCK.

ORGAN.

pp Sw. St. Diap. and Salicional.

Without Ped.

SOPRANO SOLO.

pp There were shepherds, there — were shepherds, a - bid - ing in the

Ped. 8^{va}

mf field keep - ing watch ov - er their flocks by night, their flocks by night:

add. op. D. Ch.

Allegro. ♩=120.

CHORUS.

p And lo! the an - gel of the Lord came up - on them, and the

p And lo! the an - gel of the Lord came up - on them, and the

f

Allegro.

p Gr. with Full Sw. *cresc.* *f* Gr. reeds.

ff
Glo - ry of the Lord shone round a - bout them; and they were sore a - fraid, were

ff
Glo - ry of the Lord shone round a - bout them; and they were sore a - fraid, were

ff *più lento*
Reeds and mixt off.

SOLO RECIT. *Andante. ♩ = 76.*
sore a - fraid. And the an - gel said un - to them, Fear not!

sore a - fraid.

Andante.
Sw. Diaps and Salicional.
pp

Animato. ♩ = 126.
fear not! for be - hold I bring you good ti - dings, for be - hold I bring you good

add Oboe to Sw.
crese.

Ped. 8^{va}

f ti - dings of great joy which shall be to all peo - ple; For

mf Ch. Fl. 8.
dim.
Ped.

un - to you is born this day, in the

Sw.

Ped.

ci - ty of Da - vid, a Sa - viour, which is Christ the Lord, is —

ff. p

Gr. mf

Christ the Lord. And sud - den - ly, and sud - den - ly there was with the

pp

cresc.

pp

pp

And sud - den - ly, and sud - den - ly there was with the

pp

Ch. p

Full Sw.

pp

cresc.

an - gel a mul - ti - tude, a mul - ti - tude of the heav'n - ly host,

an - gel a mul - ti - tude, a mul - ti - tude of the heav'n - ly host,

Gr.

f

Ped. 8va

p *poco rit.* Allegro assai. ♩ = 144. 41

praising God, prais-ing God and say - ing:

p *poco rit.*

praising God, prais-ing God and say - ing:

Man. *poco rit.* *ff* Allegro assai.

ff Glo - ry to God in the high-est, Glo - ry to God in the high-est, in the high - est,

ff Glo - ry to God in the high-est, Glo - ry to God in the high-est, in the high - est,

Ped. Ped.

in the high-est, Glo - ry to God; and on earth peace,

p

in the high-est, Glo - ry to God; and on earth peace,

p

Sw. *p*

p

and — on earth peace, peace good will to men, peace, good will to men,

p

peace good will to men, peace, good will to men,

p

Ch. *tr*

Sw. *tr*

Ped.

ff

Glo-ry to God in the high-est, Glo-ry to God in the high-est, in — the highest,

ff

Glo-ry to God in the high-est, Glo-ry to God in the high-est, in — the highest,

ff

Gr. *tr*

Ped.

Ped.

p

in — the high-est, Glo - - ry to God, and — on earth, peace,

p

in — the high-est, Glo - - ry to God, and on earth, peace,

p

Sw. *tr*

p

SOLO.

CHORUS.

and on earth, peace, peace, good will to men, peace, good will to men,

peace, good will to men, peace, good will to men,

Ch. *ff* *Sw.* *Ped.*

ff Glo - ry to God in the high-est, Glo - ry to God in the high-est, A - men,

ff Glo - ry to God in the high-est, Glo - ry to God in the high-est, A - men, A -

ff *Gr.* *Ped.* *Ped.*

men, A - men, A - men, A - men.

A men, A - men, A - men.

- men, A - men, A - men.

men, A - men, A - men, A - men.

ff *p rall. e dim.* *Ped.*

HARK! HARK! MY SOUL.

(Hymn-Anthem.)

H. R. SHELLEY.

Non Lento.

ORGAN.

Sw. *p*

The organ introduction consists of two staves in 2/2 time, featuring a key signature of two flats (B-flat and E-flat). The melody is played in the right hand with a soft (*p*) dynamic, while the left hand provides a harmonic accompaniment.

BASS or CONTRALTO SOLO.

p

Hark! hark, my soul; An-gel-ic songs are swelling O'er earth's green

The vocal solo begins with a single staff in 2/2 time. The lyrics are written below the staff. The accompaniment is provided by the organ, with the right hand playing the melody and the left hand providing a harmonic accompaniment.

mf

fields and ocean's wavebeat shore: How sweet the truth those blessed strains are

The vocal solo continues with the same staff and lyrics. The organ accompaniment continues, with the right hand playing the melody and the left hand providing a harmonic accompaniment.

f

telling, Of that new life when sin shall be no more! An-gels of

The vocal solo continues with the same staff and lyrics. The organ accompaniment continues, with the right hand playing the melody and the left hand providing a harmonic accompaniment.

f

Je-sus, An-gels of light, Sing ing to wel-come the pilgrims of the

The vocal solo concludes with the same staff and lyrics. The organ accompaniment continues, with the right hand playing the melody and the left hand providing a harmonic accompaniment.

night. An - gels of Je - sus, An - gels of light, Sing - ing to —

Ped.

SOPRANO SOLO.

On - ward we go, for still we hear them

wel - come the pil - grims of the night.

Ch. coup. to Sw.

pp Sw.

Ped.

sing - ing, Come wea - ry souls, for Je - sus bids you come;

CHORUS.

And through the dark its echo-es sweetly ring - ing, The mu - sic

And through the dark its echo-es sweetly ring - ing, The mu - sic

div.

Gr. coup. to Sw.

cresc.

The musical score is written for four voices (Soprano, Alto, Tenor, Bass) and keyboard accompaniment. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is common time (C). The lyrics are: "of the Gos-pel leads us home., An - gels of Je - sus,".

The score features several dynamic markings: *pp* (pianissimo) at the beginning of the vocal entries, *mf* (mezzo-forte) for the Soprano's second entry, and *p* (piano) for the keyboard accompaniment. There are also crescendo and decrescendo hairpins. The keyboard part includes the instruction "Man." (Mancatura) indicating a change in hand or position.

The vocal parts enter sequentially, each with a half-note rest before their first note. The Soprano part has a long melisma on the word "Je-sus" marked with a fermata and a slur. The keyboard accompaniment provides harmonic support throughout, featuring flowing sixteenth-note patterns in the right hand and sustained chords in the left hand.

An - gels of light, Sing - ing to wel - come the pil-grims of the

An - gels of light, Sing - ing to wel - come the pil-grims of the

Ped.

The image shows a page from a musical score for 'The Song of the Nightingale' by Robert Schumann, Op. 10, No. 4. The score is in G major, 3/4 time, and consists of five systems. The first four systems are for the vocal line (Soprano, Alto, Tenor, Bass) and the fifth system is for the piano accompaniment. The vocal line begins with the lyrics 'night.' and 'Far, far a -'. The piano accompaniment features a prominent triplet in the right hand and a steady eighth-note pattern in the left hand.

mezza voce

f

Far, far a - way, like bells at evening peal - ing, The voice of
 way, like bells at eve - ning, The voice of
 way, like bells at eve - ning, The voice of
 way, like bells at eve - ning, The voice of

Ch.

Je-sus sounds o'er land and sea, And lad - en souls by thousands meekly

Je-sus sounds o'er land and sea, And lad - en souls by thousands meekly

Je-sus sounds o'er land and sea, And lad - en souls by thousands meekly

steal - ing, Kind Shepherd, turn their weary steps to Thee, Kind Shepherd,
steal - ing, Kind Shepherd, turn their weary steps to Thee, Kind Shepherd,
steal - ing, Kind Shepherd, turn their weary steps to Thee, Kind Shepherd,
turn their weary steps to Thee. Angels of Je-sus, An-gels of
turn their weary steps to Thee.
turn their weary steps to Thee.
turn their weary steps to Thee.

mp
Sw.
pp
pp

mf *rit. e dim.*

light. Sing - ing to wel - come the pil-grims of the night.

mf *rit. e dim.*

Sing - ing to wel - come the pil-grims of the night.

mf *rit. e dim.*

Sing - ing to wel - come the pil-grims of the night.

mf *rit. e dim.*

Sing - ing to wel - come the pil-grims of the night.

mf *rit. e dim.*

Ped.

BASS or CONTRALTO. *p à tempo*

Rest comes at length, though life be long and

Sw. *p*

Without Ped.

drea - ry, The day must dawn and darksome night be past;

f

All jour-neys end in wel-comes to the weary, And heav'n, the

heart's true home, will come at last. *f* An - gels of Je - sus,

An - gels of light, Sing - ing to wel - come the pil - grims

of the night.

SOPRANO. *mp*

CHORUS. An gels, sing on! your faith-ful watch-es keep - ing

ALTO. *mp*

Ch. Sw.

p dim.

Sing us sweet frag - ments of the songs a - bove;

p

p dim.

CHORUS.

p *cresc.*

While we toil on, and soothe our-selves with weep - ing,

p *cresc.*

While we toil on, and soothe our-selves with weep - ing,

p *cresc.*

Gr. coup. to Sw.

f

Till life's long night shall break in end - less love.

f

Till life's long night shall break in end - less love.

f

f

Ch.

An - gels, An - gels, Sing - ing to

An - gels of Je - sus, An - gels of light, Sing - ing to

An - gels of Je - sus, An - gels of light, Sing - ing to

wel - come, to wel - come, Sing - ing to wel - come the

wel - come the pil-grims of the night. Sing - ing to wel - come the

wel - come, to wel - come, Sing - ing to wel - come the

wel - come the pil-grims of the night.

Gr.

Gr.

pilgrims of the night. To wel - - come the pil-grims of the
 pilgrims of the night. Sing-ing to wel - come the pil-grims of the
 pilgrims of the night. Sing-ing to wel - come the pil-grims of the
 pilgrims of the night. Sing-ing to wel - come the pil-grims of the

ff *f* *cresc.* *ff*

Gr.

lunga **Molto Largo.**

night. of the night.
 night. of the night.
 night. of the night.
 night. of the night.

ALTO SOLO. **CHORUS.**

Sing - ing to wel - come the pil - grims of the night.

Molto Largo.

night. of the night.

lunga *Sw. pp*

Man. Ped.

COME UNTO ME.*)

R. WAGNER.

Adagio.

SOPRANO. *pp*
Come un-to me all ye that la-bor, and are heav-y

ALTO. *pp*
Come un-to me all ye that la-bor, and are heav-y

TENOR. *pp*
Come un-to me all ye that la-bor, and are heav-y

BASS. *pp*
Come un-to me all ye that la-bor, and are heav-y

ORGAN. *Adagio.*
Accomp. ad lib.

cresc.
la - den, and I will give you rest. Take my yoke up - on you,

cresc.
la - den, and I will give you rest. Take my yoke up - on you,

*) This Sentence will be found more effective with the majority of voices by taking the pitch a Semi-tone higher.

mf

Take my yoke up - on you, And learn of me, For I am meek and

mf

Take my yoke up - on you, And learn of me, For I am meek and

p

low - ly of heart, And ye shall find rest. un - to your

p

And ye shall find rest, find rest un - to your

p

low - ly of heart, And ye shall find rest, shall find rest' un - to your

p

And ye shall find rest, find rest un - to your

f *p* *pp*

souls; For my yoke is ea - sy, my bur - den light

f *p* *pp*

souls; For my yoke is ea - sy, my bur - den light.

f *p* *pp*

bur - den light.

mf *p* *pp*

GOD THAT MADEST EARTH AND HEAVEN.

FRED. SCHILLING.

SOPRANO. *p*

God that madest earth and heav-en, Dark - ness and light!
Guard us waking, guard us sleep-ing, And, when we die,

ALTO. *p*

God that madest earth and heav-en, Dark - ness and light!
Guard us waking, guard us sleep-ing, And, when we die,

TENOR. *poco marc.*

God that madest earth and heav-en, Dark - ness and light!
Guard us waking, guard us sleep-ing, And, when we die,

BASS. *p*

God that madest earth and heav-en, Dark - ness and light!
Guard us waking, guard us sleep-ing, And, when we die,

ORGAN.
ad lib. *p*

Who the day for toil hast giv - en, For rest the night.
May we in thy might - y keep - ing, All peace-ful lie.

poco marc.

Who the day for toil hast giv - en, For rest the night.
May we in thy might - y keep - ing, All peace-ful lie.

p

May Thine an - gel - guards de - fend us, Slum-ber sweet Thy mer - cy send us,
 When the last dread trump shall wake us, Do not Thou, our Lord for - sake us,

p

p

May Thine an - gel - guards de - fend us, Slum-ber sweet Thy mer - cy send us,
 When the last dread trump shall wake us, Do not Thou, our Lord for - sake us,

p

cresc.

f

Ho - ly dreams and hopes at - tend us, This live-long night. A - men.
 But to reign in glo - ry take us, With thee on high.

f

f

Ho - ly dreams and hopes at - tend us, This live-long night. A - men.
 But to reign in glo - ry take us, With thee on high.

f

SOFTLY NOW THE LIGHT OF DAY.

Andante.

FRED SCHILLING.

SOPRANO SOLO.

ORGAN.

Soft - ly now the light of day Fades up -

on my sight a - way, Free from care, from

la - bor free, Lord, I would com - mune with

thee, Lord, I would com - mune with thee;

Thou, whose all - per - vad - ing eye Naught e - scapes, with -

out, with - in, Par - don each in - firm - i -

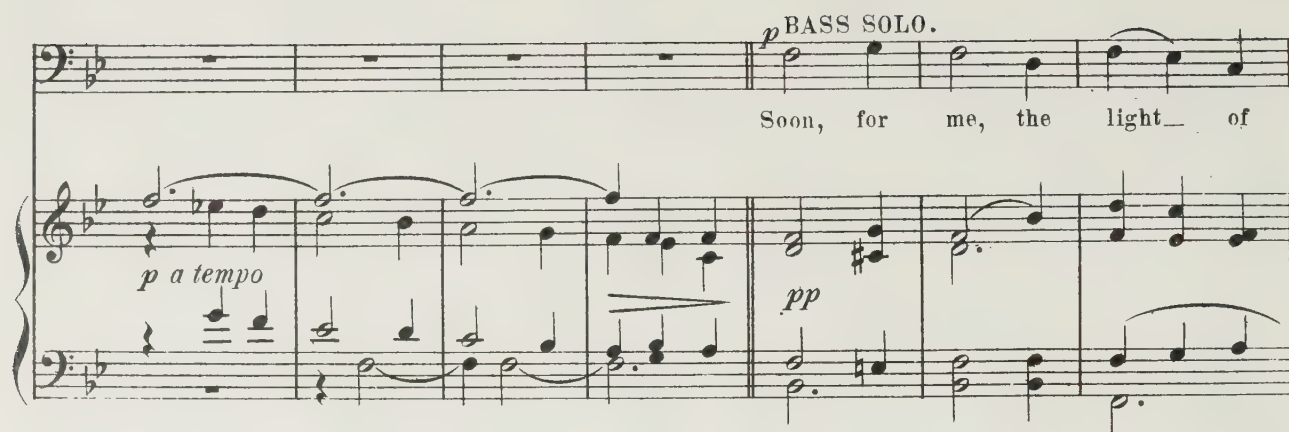
rit. *a tempo* *rall.*
ty, o - pen fault and se - cret sin.

p BASS SOLO.

Soon, for me, the light of

p a tempo

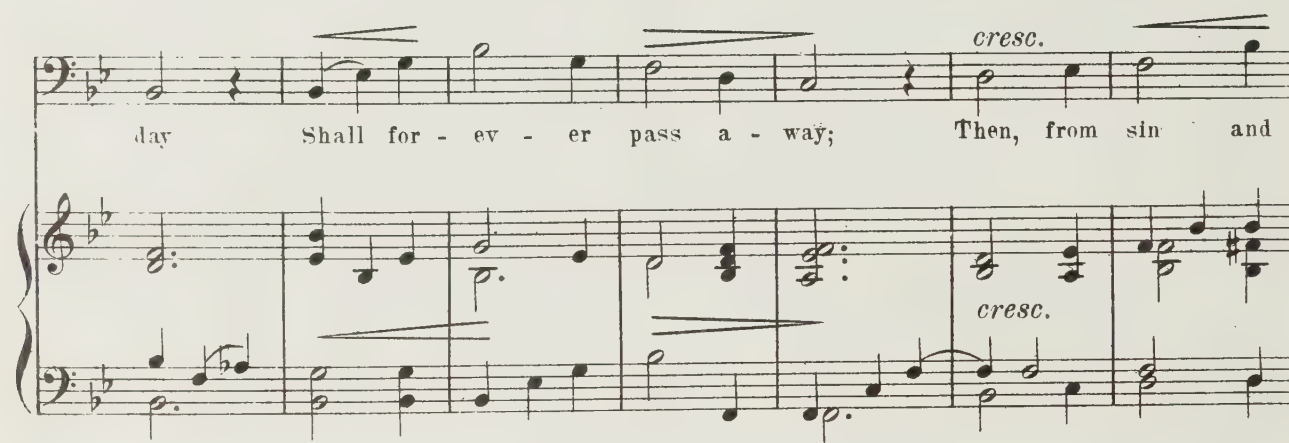
pp



cresc.

day Shall for - ev - er pass a - way; Then, from sin and

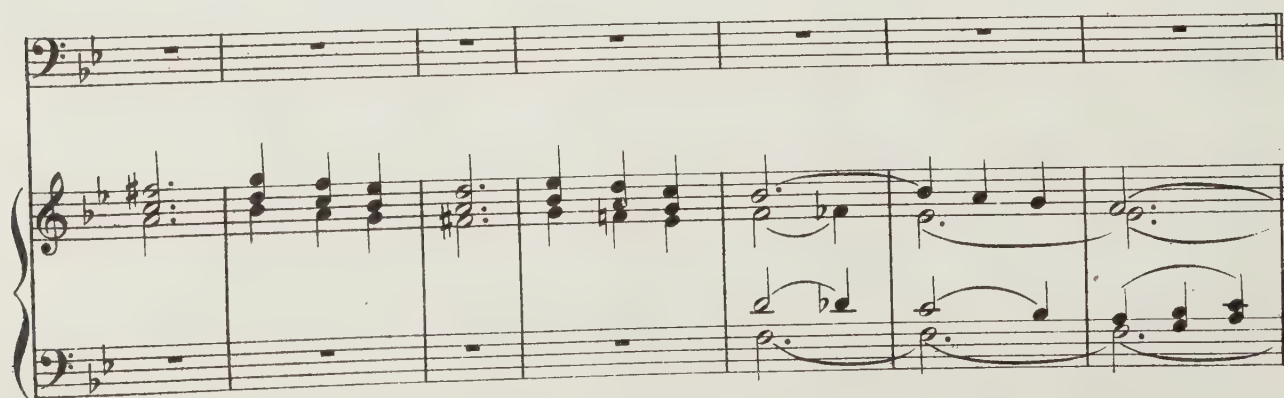
cresc.



p

sor - row free, Take me, Lord, to dwell with thee:

p



Thou, who sin - less, yet hast known All of man's in - firm - i -

Thou, who sin - less, yet hast known All of man's in - firm - i -

ty, Then from thine e - ter - nal throne, Je - sus look with

ty, Then from thine e - ter - nal throne, Je - sus look with

pity - ing eye, Je - sus look with pity - ing eye. A - men.

pity - ing eye, Je - sus look with pity - ing eye. A - men.

Adagio.

dim. e rall.

Adagio.

dim. e rall.

SAVIOUR BREATHE AN EVENING BLESSING.

P. A. SCHNECKER.

SOPRANO. *p* SOPRANO SOLO. *p*

Sav - iour breathe an

ORGAN. *p*

ev'n - ing - bless - ing Ere re - pose our spir - its - seal;

Sin and want we come con - fess - ing; Thou canst save, and -

CHORUS.

SOPR. *mf* thou canst heal. Though de - struc - tion walk a - round us,

ALTO. *mf*

TENOR. *mf* Though de - struc - tion walk a - round us,

BASS. *mf*

though the ar-row near us fly, An-gel guards from

though the ar-row near us fly, An-gel guards from

though the ar-row near us fly, An-gel guards from

thee sur-round us, we are safe if thou art nigh.

thee sur-round us, we are safe if thou art nigh.

thee sur-round us, we are safe if thou art nigh.

SOPR.

Though the night be

rit.

dark and drear - y, dark - ness can - not hide from thee,

SOPR.

Thou art he, who, nev - er wea - ry, watch - eth where thy

ALTO.

Thou art he, who, nev - er wea - ry, watch - eth where thy

pp

peo - ple be. Should swift death this night o'er take us,

pp

peo - ple be. Should swift death this night o'er take us,

pp

pp

Flute 8.

and our couch be - come our tomb; May the morn in

and our couch be - come our tomb; May the morn in

and our couch be - come our tomb; May the morn in

May the morn in

cresc.

heav'n a - wake us, Clad in light and death - less gloom.

heav'n a - wake us, Clad in light and death - less gloom.

heav'n a - wake us, Clad in light and death - less gloom.

dim. Clad in light and death - less gloom A - - men.

dim. Clad in light and death - less gloom A - - men.

dim.

THE LORD IS MY LIGHT.

Psalm 27. Vs. 1, 2, 3, 8, 11, 16.

HORATIO W. PARKER.

Con moto.

SOPRANO. *f* The Lord is my

ALTO. *f* The Lord is my

TENOR. *f* The Lord is my

BASS. *f* The Lord is my

ORGAN. *f* *Con moto.*

light, my light and my sal - va - tion: whom then shall I fear?

light, my light and my sal - va - tion: whom then shall I fear? Whom.

Whom then shall I fear? The Lord is the strength, the strength of my

— then shall I fear? The Lord is the strength, the strength of my

Whom then shall I fear?

The piano accompaniment consists of chords and single notes in both hands, supporting the vocal melody.

life, of whom then shall I be a - fraid?

life, of whom then shall I be a - fraid? When the

The piano accompaniment continues with chords and single notes. Dynamics include *ff* (fortissimo) and *mf* (mezzo-forte). A section of the piano part is marked *mf* *Sw.* (Swell).

wick-ed ex - en mine en - e-mies and my foes came up - on - me, to

The piano accompaniment continues with chords and single notes. Dynamics include *ff* (fortissimo) and *mf* (mezzo-forte). A section of the piano part is marked *mf* *Sw.* (Swell). The system concludes with a *Comp. off.* (Compositional off) marking.

68

f They stumbled and fell. *mf* Though a

eat up my flesh; *f* They stumbled and fell.

f *mf* (Gt. Sw. No coupler.

host of men be laid a - gainst me, Yet shall not my heart be a fraid; and

mf Yet shall not my heart be a fraid;

mf Sw. no Ped.

cresc. though there rose up - ward a - gainst me, *f* Yet will I put my trust in Him. The *ff*

Yet will I *f* *ff* *f*

Yet will I trust in Him. The *f* *ff* *f*

Lord is my light, my light and my sal - va - tion, whom then shall I

my whom then shall I

Lord is my light, my light and my sal - va - tion, whom then shall I

whom

fear? whom then shall I fear? The Lord is the

fear? whom then shall I fear?

fear? whom then shall I fear? The Lord is the

then shall I fear? whom then shall I fear?

strength, the strength of my life, of whom then

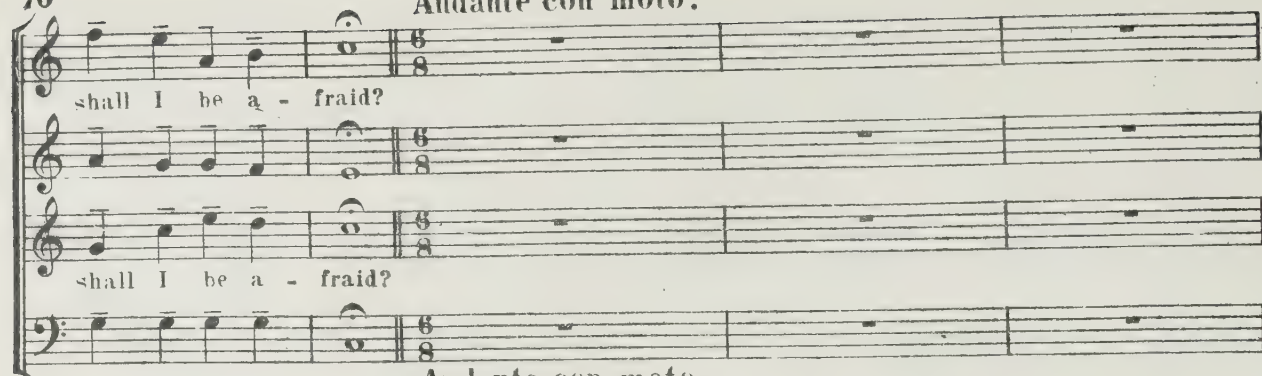
strength, the strength of my life, of whom then

strength, the strength of my life, of whom then

strength, the strength of my life, of whom then

ff *rit.*

Andante con moto.

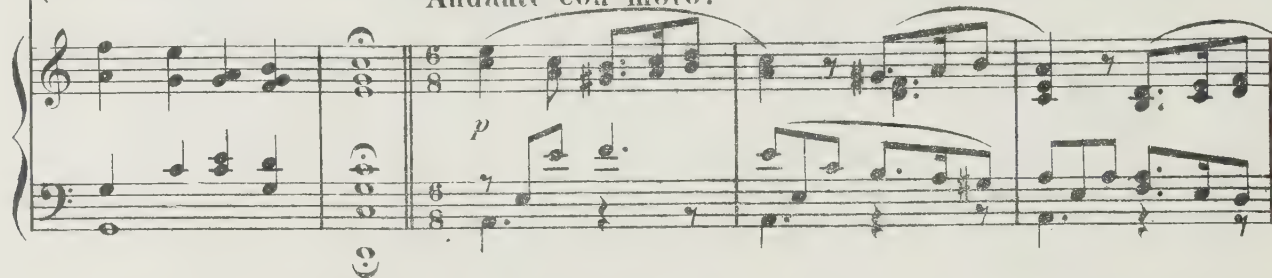


shall I be a - fraid?

shall I be a - fraid?

This system contains four vocal staves. The first two staves have the lyrics "shall I be a - fraid?". The third and fourth staves are empty.

Andante con moto.



p

This system contains a grand staff for piano accompaniment. It begins with a piano (*p*) dynamic marking. The music is in 6/8 time and features a melodic line in the right hand and a supporting bass line in the left hand.

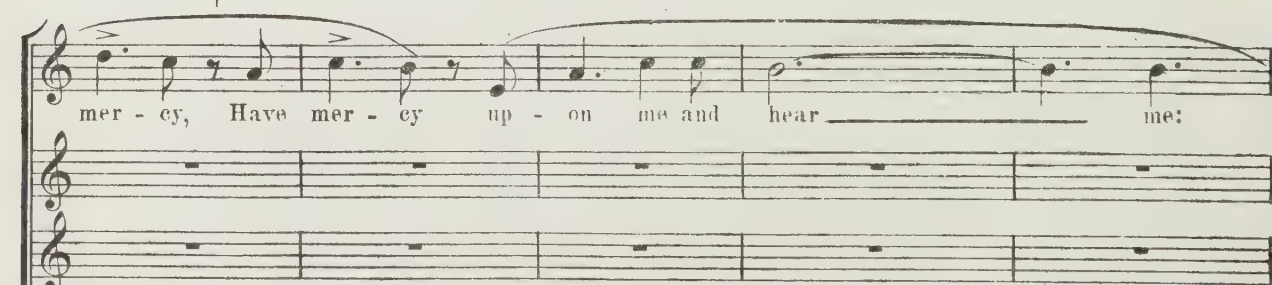
VERSE or SEMI-CHORUS.



Heark - en un - to my voice, O Lord, when I cry un-to Thee; Have

Gt. Sw. Ch.

This system contains vocal staves and piano accompaniment. The vocal staves have the lyrics "Heark - en un - to my voice, O Lord, when I cry un-to Thee; Have". The piano accompaniment includes markings for "Gt." (Guitar), "Sw." (Soprano), and "Ch." (Chorus).



mer - cy, Have mer - cy up - on me and hear me:

This system contains two vocal staves. The first staff has the lyrics "mer - cy, Have mer - cy up - on me and hear me:". The second staff is empty.

VERSE or SEMI-CHORUS.



p

Heark-en un-to my

This system contains piano accompaniment. It begins with a piano (*p*) dynamic marking. The music continues with a melodic line in the right hand and a supporting bass line in the left hand. The lyrics "Heark-en un-to my" are written below the piano staff.

Heark - en un - to my voice, O Lord, Heark - en un - to my
voice, O Lord, when I cry un - to Thee. Have

voice, Heark - en,
VERSE or SEMI-CHORUS. mf
VERSE or SEMI-CHORUS. Heark-en un-to my voice, O Lord,
p Heark-en un - to my voice, O Lord, when I cry un - to
mer - cy up - on me, and help me. *mf* Heark-en un - to my

mf Heark - en un - to my voice when I cry un - to
when I cry un - to Thee
Thee, *mf* Heark - en un - to my voice, Heark - en
voice, O Lord, Heark - en

Thee, — Hearken un-to my voice, — O Lord, — O Lord!

— when I sing — un - to Thee, O Lord!

un - to my voice when I cry un - to Thee, O — Lord!

un - - to me, O Lord!

Poco più animato.

mf Thou hast been — my suc - cor, *f* Leave me not, neither for - sake me, O

mf Thou hast been — my suc - cor, *f* Leave me not, neither for - sake me, O

mf Thou hast been — my suc - cor, — *f* Leave me not, neither for - sake me, O

Poco più animato.

mf Thou hast been — my suc - cor, *f* Leave me not, neither for - sake me, O

God of my sal - va - tion;

God of my sal - va - tion; *mf* O God of my sal -

God of my sal - va - tion;

mf Leave me not, neither for - sake me,

p

f O God of my sal - va -

va - tion, *f* O God of my sal -

f O God of my sal -

Leave me not, neither for - sake me, *f* O God of my sal -

p dolce

- tion; Thou hast been my suc - cor, Leave me not, neither for -

p dolce

- va - tion; Thou hast been my suc - cor, Leave me not, neither for -

p dolce

Acc. ad lib.

mf *p*

sake me, O God of my sal - va - - tion.

mf *p*

sake me, O God of my sal - va - - tion.

mf *p*

Moderato poco largo.

FULL. f *rit.*

O tar - ry thou the Lord's leis - ure, he strong - and he shall

FULL. f *rit.*

O tar - ry thou the Lord's leis - ure, he strong - and he shall

Moderato poco largo.

f *rit.*

com - fort thine heart! The Lord is my light, my light and my sal - va - tion:

f

com - fort thine heart! The Lord is my light, my light and my sal - va - tion:

f Tempo I.

whom then shall I fear? whom then shall I fear? The Lord is the

whom then shall I fear? whom then shall I fear? The Lord is the

f

strength, the strength of my life; of whom then

strength, the strength of my life; of whom then

ff

ff

CRSC.

heart be a - fraid, and though there rose up - ward a - gainst me

heart be a - fraid,

The system consists of five staves. The first three staves are vocal parts (Soprano, Alto, and Tenor/Bass). The last two staves are the piano accompaniment. The key signature has one sharp (F#). The piano part features a prominent arpeggiated figure in the right hand.

senza Ped.

Yet will I put my trust in Him. The Lord is my light, my

Yet will I light, my

Yet will I trust in Him. The Lord is my light, my

light, my

f *ff* *f* *ff* *f*

The system consists of five staves. The first three staves are vocal parts. The last two staves are the piano accompaniment. Dynamic markings *f* and *ff* are present. The piano part includes a section marked *f* Gt. (Great) in the right hand.

light and my sal - va - tion, whom then shall I fear?

light and my sal - va - tion, whom then shall I fear? whom

The system consists of five staves. The first three staves are vocal parts. The last two staves are the piano accompaniment. The piano part features a sustained chordal texture in the right hand.

Whom then shall I fear? The Lord is the strength, the strength of my

then shall I fear? The Lord is the strength, the strength of my

Whom then shall I fear? strength, the

life: of whom then shall I be a - fraid?

life: of whom then shall I be a - fraid?

ff *rit.*

a tempo *cresc.* *faster*

of whom of whom then? of whom

a tempo *cresc.* *faster*

of whom of whom then? of whom

a tempo *cresc.* *faster*

f a tempo *cresc.* *faster*

ff Vivace.

79

then shall I be a - fraid? The Lord is my light, The

then shall I be a - fraid? The Lord is my light, The

ff Vivace.

ff

Lord is my light, my light and my sal - va -

Lord is my light, my light and my sal - va -

fff rit.

- tion. A - men, A - men.

- tion. A - men, A - men.

rit.

Thou wilt keep him in perfect peace

Dudley Buck

Andante

p *mf*

Soprano
Thou wilt keep him in perfect peace whose mind is

Alto
Thou wilt keep him in perfect peace whose mind is stay'd

Tenor
Thou wilt keep him in perfect peace whose mind is

Bass
Thou wilt keep him in perfect peace whose mind is

Organ
(*ad lib.*)

mf

stay'd on Thee, Be - cause he trust - ed in Thee. Thou wilt

mf

on Thee, Be - cause he trust - ed in Thee. Thou wilt

mf

stay'd on Thee, Be - cause he trust - ed in Thee.

mf

stay'd on Thee, Be - cause he trust - ed in Thee. Thou wilt

dim. *mf*

81

keep him in per - fect peace whose mind is stay'd on

keep him in per - fect peace whose mind is stay'd on

Thou wilt keep him in peace whose mind is stay'd on

keep him in per - fect peace whose mind is stay'd, is stay'd on

mf Piu moto

Thee, whose mind is stay'd on Thee.

mf

Thee, is stay'd on Thee.

mf

Thee, is stay'd on Thee.

mf

Thee, is stay'd on Thee.

f

Thee, is stay'd on Thee. Because he trust - ed in —

mf

Piu moto

sempre f

Because he

Because he trust - ed in Thee, Because he

Because he trust - ed in Thee, Thou wilt keep him in per - fect

Thee. Thou wilt keep him in per - fect peace, Be - cause he

trust - ed in Thee, in Thee, he trust - ed in Thee.

trust - ed in Thee, he trust - ed in Thee, he trust - ed in Thee.

peace, Be - cause he trust - ed in Thee, he trust - ed in Thee.

trust - ed in Thee, in Thee, he trust - ed in Thee.

dim. *p* *rit.*

Tempo I

Thou wilt keep him in per - fect peace whose mind is

Thou wilt keep him in per - fect peace whose mind is stay'd

Thou wilt keep him in per - fect peace whose mind is

Thou wilt keep him in per - fect peace whose mind is

p *mf*

stay'd on Thee, Be - cause he trust - ed in Thee. Thou wilt keep him in

on Thee, Be - cause he trust - ed in Thee. Thou wilt keep him in

stay'd on Thee, Be - cause he trust - ed in Thee. Thou wilt

stay'd on Thee, Be - cause he trust - ed in Thee. Thou wilt keep him in

mf *dim.* *p* *mf*

per - fect peace whose mind is stay'd on Thee,

per - fect peace whose mind is stay'd on Thee,

keep him in peace whose mind is stay'd on Thee,

per - fect peace whose mind is stay'd, is stay'd on Thee, whose mind is

whose mind is stay'd, is stay'd on Thee, A - men.

whose mind is stay'd, is stay'd on Thee, A - men.

whose mind is stay'd, is stay'd on Thee, A - men.

stay'd, is stay'd, is stay'd on Thee, A - men.

THERE IS A HOLY CITY.

(Hymn Anthem.)

H. R. SHELLEY.

SOPRANO. *p* There

Sw. Flute 4', Salicional or Dulciana 8', Tremulant.

ORGAN. *p* Man.

SOPRANO SOLO.

is a ho - ly - ci - ty, a hap - py world a - bove, Be -

p

yond the star - ry - regions, built by the God of love: An

p Ch.

ev - er - last - ing - temple, and saints arrayed in white, there

Sw. *subito p* Sw. *p* Ped.

molto rit.

85

serve their great Cre - a - tor, and dwell with him in light.

rit. colla voce

ALTO SOLO.

The mean-est child of

p

Ped.

glo - ry out - shines the rad - iant sun; but who can speak the

SOPR. SOLO.

Where

splen - dor of that e - ter - nal throne, Where

mf

mp

Je - sus sitz ex - alt - ed in God - like maj - es - ty; the

mp

el - ders fall be - fore him, the an - gels bend the knee.

cresc.

CHORUS.

f

The hosts of Saints a - round him, pro - claim his work of —

f

The hosts of Saints a - round him, pro - claim his work of —

mf

grace: the pa-tri-archs and prophets, and all the god-ly race, Who

mf

grace: the pa-tri-archs and prophets, and all the god-ly race, Who

mf

cresc.

speak of fie-ry tri-als and tor-tures on their way; they came from tri-bu-

cresc.

speak of fie-ry tri-als and tor-tures on their way; they came from tri-bu-

cresc.

ff poco rubato a tempo

la-tion to ev-er-last-ing day. A-men.

ff poco rubato a tempo

la-tion to ev-er-last-ing day. A-men.

ff poco rubato a tempo

HOW LONG WILT THOU FORGET ME, O LORD?

Psalm 13, Vs. 1,2,3.

Carl Pflueger

Adagio *Recit.* *Alto Solo*

VOICE

How long wilt Thou for-get me, O—

ORGAN

mf *p*

Lord? How long wilt Thou hide Thy

p *p*

face from— me? Con -

Con molto espressione

sid - er and hear me, O Lord, my God, con - sid - er and

hear me, O Lord,— my God: Light-en mine eyes,—

rall.

Alto

Tenor

light-en mine eyes, lest I sleep the sleep of the

Bass

Quartett or Semi-Chorus

Con - sid - er and hear me, O Lord, my God, con -

dead.

Con - sid - er and hear me, O Lord, my God, con -

sid - er and hear me, O Lord, my God:

Light-en mine eyes, -

sid - er and hear me, O Lord, my God:

Light-en mine eyes, -

rall.

light-en mine eyes, lest I sleep the sleep of the

light-en mine eyes, lest I sleep the sleep of the

The first system of the musical score. It consists of four staves. The top two staves are vocal staves with lyrics. The bottom two staves are piano accompaniment. The key signature is three flats (B-flat, E-flat, A-flat). The time signature is 4/4. The lyrics are: "light-en mine eyes, lest I sleep the sleep of the".

dead.

But I have trust - ed in Thy mer - cy, my

dead.

The second system of the musical score. It consists of four staves. The top two staves are vocal staves with lyrics. The bottom two staves are piano accompaniment. The key signature is three flats (B-flat, E-flat, A-flat). The time signature is 4/4. The lyrics are: "dead. But I have trust - ed in Thy mer - cy, my".

heart shall re-joice in Thy sal - va - tion. But I have

But I have

The third system of the musical score. It consists of four staves. The top two staves are vocal staves with lyrics. The bottom two staves are piano accompaniment. The key signature is three flats (B-flat, E-flat, A-flat). The time signature is 4/4. The lyrics are: "heart shall re-joice in Thy sal - va - tion. But I have But I have".

trust - ed in Thy mer - cy; my heart shall re - joice in Thy sal -

trust - ed in Thy mer - cy; my heart shall re - joice in Thy sal -

FULL CHORUS
Largo

rit. Con - sid - er and hear me, 0

rit. va - tion; Con - sid - er and hear me, 0

rit. *Largo*

Basso colla parte ad lib.

Lord, my God, con - sid - er and

Lord, my God, con - sid - er and

hear me, O Lord, my God:

hear me, O Lord, my God:

The first system consists of four staves. The top two staves are vocal parts with lyrics. The bottom two staves are piano accompaniment, featuring a dense texture of chords and moving lines.

sempre ff
Light - en mine eyes, light - en mine

sempre ff
Light - en mine eyes, light - en mine

sempre ff
sempre ff

The second system consists of four staves. The top two staves are vocal parts with lyrics. The bottom two staves are piano accompaniment. The first vocal staff has a dynamic marking of *sempre ff*. The piano accompaniment also has a *sempre ff* marking.

rall.
eyes, lest I sleep the sleep of the

rall.
eyes, lest I sleep the sleep of the

rall.

The third system consists of four staves. The top two staves are vocal parts with lyrics. The bottom two staves are piano accompaniment. The first vocal staff has a dynamic marking of *rall.*. The piano accompaniment also has a *rall.* marking.

ben barlando

dead. But I have trust-ed in Thy

dead. But I have trust-ed in Thy

mf *p* *dolce* *p*

mer - cy, my heart shall re -

mer - cy, my heart shall re -

p *pp* *pp* *p*

joice in Thy sal - va - tion.

joice in Thy sal - va - tion.

pp *pp* *pp* *ppp*

GOD IS LOVE.

(Bass Solo and Chorus.)

H. R. SHELLEY.

Andante.

ORGAN.

Sw. *p* *rit.*

BASS SOLO.

God is love, His mer-cy brightens all the path in which we rove,

R. H. Ped.

Bliss He wakes and woe He light-ens; God is wis-dom, God is love.

rit.

CHORUS.

p

Chance and change are bus-y ev-er, man de-cays and ag-es move:

p

Chance and change are bus-y ev-er, man de-cays and ag-es move:

p

p

But His mer - cy wan - eth nev - er; God is wis - dom, God is love.

p

p

But His mer - cy wan - eth nev - er; God is wis - dom, God is love.

p

Sw.

mp BASS SOLO.

In the hour that dark-est seem-eth, Will His change-less good - ness prove;

Sw.

From the gloom His bright-ness streameth; God is wis - dom, God is love, — —

Sw. *pp*

Gt. Sw. Gt.

Ped. Gt. coup. Sw. Man.

God is love, Hope and com - fort from a - bove.

He with earth - ly cares en - twin - eth Hope and com - fort from a - bove.

He with earth - ly cares en - twin - eth Hope and com - fort from a - bove

Hope and com - fort from a - bove.

Gt.

Ped.

cresc. *f* Ev' - ry - where His mer - cy shin - eth, God is wis - dom,

cresc. *f* Ev' - ry - where His mer - cy shin - eth, God is wis - dom,

cresc. *f* Sw. 8' Salic. 4' Fl. trem.

p God is love. *rit.* A - - - men.

p God is love. *rit.* A - - - men.

p *rit.*

Ped.

EVENING HYMN.

(Hymn 18. "Hymns Ancient and Modern.")

DUDLEY BUCK.

Adagio Religioso. ♩ = 69.

SOPRANO. *p* God who mad-est earth and heav'n, Dark-ness and light; Who the

ALTO. *p*

TENOR. *p* God who mad-est earth and heav'n, Dark-ness and light; Who the

BASS. *p*

ORGAN. Adagio Religioso.
*) *pp*

day for toil hath giv'n, For rest the night: May thy

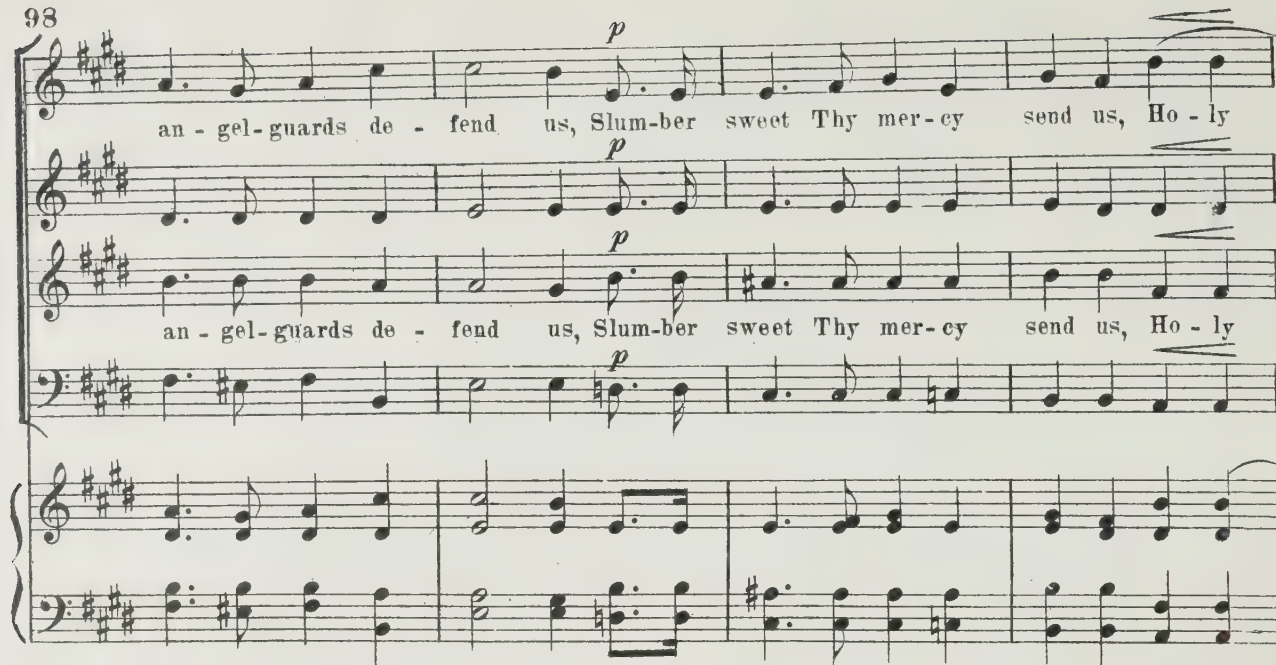
toil _____ hath giv'n, For rest the night: *mf*

day for toil hath giv'n, _____ For rest the night: May thy

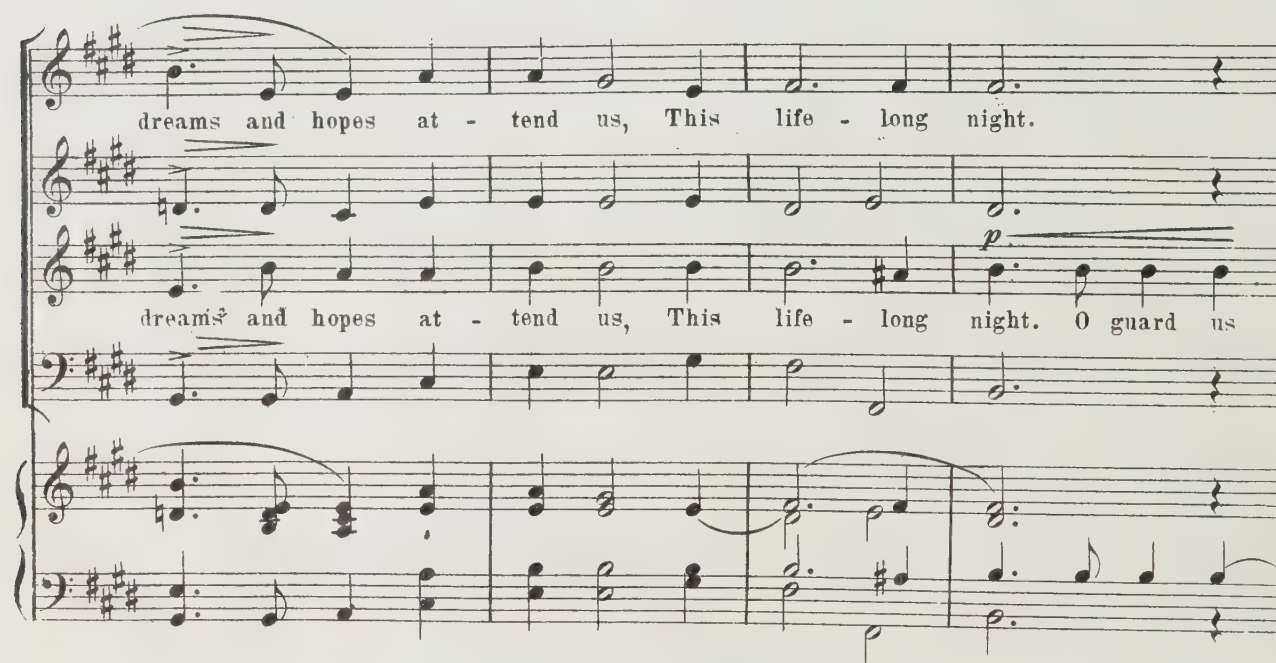
toil _____ hath giv'n, For rest the night: *mf*

*) The accompaniment to this Hymn, (if used at all,) should only be played sufficiently loud to insure the intonation, except the lines, "When the last dread call" and, "But to reign in glory," etc.

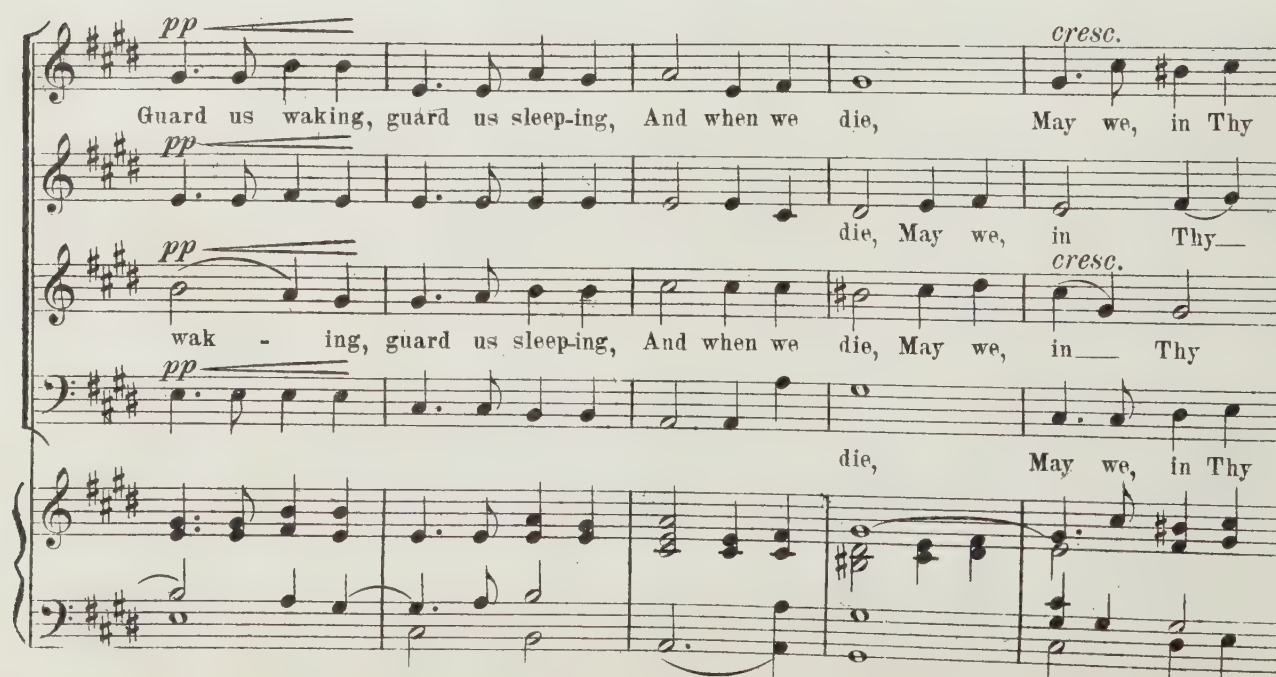
p
an - gel - guards de - fend us, Slum - ber sweet Thy mer - cy send us, Ho - ly
p
an - gel - guards de - fend us, Slum - ber sweet Thy mer - cy send us, Ho - ly
p



dreams and hopes at - tend us, This life - long night.
dreams and hopes at - tend us, This life - long night. *p* O guard us
p



pp Guard us waking, guard us sleep - ing, And when we die, *cresc.* May we, in Thy
pp die, May we, in Thy
pp wak - ing, guard us sleep - ing, And when we die, *cresc.* May we, in Thy
pp die, May we, in Thy



mf might - y keep - ing, *dim.* all — peace - ful lie, *f* When the last dread call shall

mf might - y keep - ing, *dim.* all — peace - ful lie, *f* When the last dread call shall

p wake us, Do not Thou, our God, for - sake us, *molto cresc. ed. ac -* But to reign in glo - ry

p wake us, Do not Thou, our God, for - sake us, *molto cresc. ed. ac -* But to reign in glo - ry

cellerando *ff* take us, With Thee on high, *p* with Thee on high, *pp* A - men, A - men.

cellerando *ff* take us, With Thee on high, *p* with Thee on high, *pp* A - men, A - men.

FROM EVERY EARTHLY PLEASURE.

LISZT - SHELLEY.

Andante religioso.

SOPRANO. *SOPR. (obligato)* *p*
From ev'ry earthly

ALTO. *p*
From ev' - ry earth - ly

TENOR. *p*
From ev' - ry earth - ly

BASS. *p*

ORGAN. *Andante religioso.* *Sw.*
Ped. *Ped.*

pleas - ure, from ev' - ry tran - sient joy.

pleas - ure, from ev' - ry tran - sient joy. From

pleas - ure, from ev' - ry tran - sient joy. From

From ev'-ry mor-tal treas - ure, that soon will fade and

ev' - ry mor - tal treas - ure, that soon will fade and

ev' - ry mor - tal treas - ure, that soon will fade and

die. No long-er these de - sir - ing,

die. No long-er these de - sir - ing,

die. No long-er these de - sir - ing,

Gr.

mf upward our wish - es tend, To nob - ler bliss az - *cresc.*

mf upward our wish - es tend, To nob - ler bliss az - *cresc.*

mf upward our wish - es tend, To nob - ler bliss az - *cresc.*

pir - - ing, and joys, And joys, and

pir - - ing, and joys,

pir - - ing, and joys,

That nev - er end,

Sw.

joys that nev - er, nev - - er end.

And joys that nev - - er end.

And joys that nev - - er end.

And joys that nev - - er end.

Sw.

Man.

What though we are but stran - gers and so - journ -

What though we are but stran - gers and so - journ -

What though we are but stran - gers and so - journ -

What though we are but stran - gers and so - journ -

Ped.

ers - he - low, and count - less snares and dan -

ers - he - low, and count - less snares and dan -

ers - he - low, and count - less snares and dan -

gers sur - round the parts we go. Though pain - ful

gers sur - round the parts we go. Though pain - ful

Yet there's a rest a - bove;

and dis - tress - ing, Yet there's a rest a - bove;

and dis - tress - ing, Yet there's a rest a - bove;

p. *p.* *p.* *p.* *p.*

And on - ward still we're press - ing To reach
And on - ward still we're press - ing To reach
that
Man.
To reach, to reach that land, that
To reach that
To reach that
land of love.
Sw.
pp
land of love. A - - men.
land of love. A - - men.
pp

GLORIA IN EXCELSIS.

105

Allegro moderato. ♩ = 132.

(From MOZART'S 12th Mass.)

CHORUS.

SOPRANO. *Glo - - - rious is Thy*

ALTO. *Glo - - - rious is Thy*

TENOR. *Glo - - - rious is Thy*

BASS. *Glo - - - rious is Thy*

PIANO. *f Str. Ob. Bassn. & Hns.*

Allegro moderato.

Name, Al - migh - - - ty Lord,

Name, Al - migh - - - ty Lord,

Tutti.

glo - rious is Thy Name, is Thy Name, O Lord,

glo - rious is Thy Name, is Thy Name, O Lord,

[illegible]

ty, glorious is Thy Name, Al-migh-ty Lord, all the

Lord,

Lord, glorious is Thy Name, Al-migh-ty Lord, all the

Name,

A

Ob.

p an-gels stand, stand round a-bout Thy throne, all the

p an-gels stand, stand round a-bout Thy throne, all the

p an-gels stand, stand round a-bout Thy throne, all the

f

VI.

p **Str.** Hns. sustain.

Ob.

f

p an-gels stand, stand round a-bout Thy throne;

p an-gels stand, stand round a-bout Thy throne;

p an-gels stand, stand round a-bout Thy throne;

p

VI.

p **Str.**

Let all na-tions bow be - fore Thee,

Let all na-tions bow be - fore Thee,

bow be - fore Thee, *cresc.* let all na-tions *cresc.*

bow be - fore Thee, let all, let all na-tions *cresc.*

p Wind sustain. *cresc.*

bow be - fore Thee, let all, let all nations bow be -

let all let all

bow be - fore Thee, let all, let all nations bow be -

bow be - fore Thee, let all, let all

Tutti.

fore Thee, let all na-tions
 fore Thee, let all, let all na-tions

p cresc.

p Str. *cresc.*

how be-fore Thee, let all, let all
 how be-fore Thee, let all, let all

f Tutti.

na-tions how be-fore Thee, and de-clare Thy
 na-tions how be-fore Thee, and de-clare Thy

Str. Tutti.

won - drous works, and de - clare Thy won - drous

won - drous works, and de - clare Thy won - drous

Str. *Tutti.*

works.

SOLO. *p* We praise Thee,

works.

SOLO. *p* We praise Thee,

B. VI. *p* *Str.* *Ob. & Hns. sustain.*

we give thanks to Thee, we a - dore Thee, we glo - ri -

we give thanks to Thee, we a - dore Thee, we glo - ri -

fy Thee. Lord, we a - dore Thee, we bless Thee;

fy Thee. Lord, we a - dore Thee, we bless Thee;

The first system of the musical score consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts enter with the lyrics "fy Thee. Lord, we a - dore Thee, we bless Thee;". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and chords in the left hand.

Lord, we thank Thee for Thy great glo - ry, Lord, we

Lord, we thank Thee for Thy great glo - ry,

The second system continues the hymn with the lyrics "Lord, we thank Thee for Thy great glo - ry, Lord, we". The vocal parts and piano accompaniment maintain the same melodic and harmonic structure as the first system.

thank Thee; Lord, we thank Thee,

for Thy great glo - ry,

for Thy great glo - ry,

The third system concludes the hymn with the lyrics "thank Thee; Lord, we thank Thee, for Thy great glo - ry, for Thy great glo - ry,". The piano accompaniment features a more active role in the final measures, with a series of chords in the left hand and a melodic line in the right hand.

pp
Lord, we thank Thee for Thy great
pp
for Thy great glo-ry,
pp
for Thy great glo-ry, Lord, we thank Thee for Thy great
pp

glo-ry, for Thy great glo-ry, for Thy great glo-
glo-ry, for Thy great glo-ry, for Thy great glo-
pp

CHORUS.
ry. Heav'n is Thy
CHORUS.
ry. Heav'n is Thy

cresc.
Wind. *f* Str. Ob. Bsn. & Hrs.

throne, and earth is Thy foot-stool. Thou art

throne, and earth is Thy foot-stool. Thou art.

The first system consists of four staves. The top two are vocal staves with lyrics. The bottom two are piano accompaniment staves. The music is in a key with one sharp (F#) and a 4/4 time signature. The vocal parts are in a homophonic setting, with the piano accompaniment providing a steady harmonic foundation.

King ov-er all the world.

King. ov-er all the world.

Tutti.

The second system continues the musical piece. It features four staves, with the top two being vocal staves and the bottom two being piano accompaniment staves. The lyrics are "King ov-er all the world." and "King. ov-er all the world." The piano accompaniment includes a section marked "Tutti." which features more active, flowing figures in both hands.

Glo - rious is Thy Name, is Thy Name, O Lord,

Glo - rious is Thy Name, is Thy Name, O Lord,

The third system also consists of four staves. The top two are vocal staves with lyrics. The bottom two are piano accompaniment staves. The lyrics are "Glo - rious is Thy Name, is Thy Name, O Lord," and "Glo - rious is Thy Name, is Thy Name, O Lord,". The piano accompaniment continues with a similar texture to the previous system, supporting the vocal lines.

p
glo - rious is Thy Name. Blessing and hon - our be to God, for ev - er and
p
glo - rious is Thy Name. Blessing and hon - our be to God, for ev - er and
p Str. & Bsns.

f
ev - er, for ev - er, ev - - er - -
f
ev - er, for ev - er, ev - - er - -
f
Tutti.

D
more, for ev - er, ev - - er - - more,
more, for ev - er, ev - - er - - more,
D
Str. *Tutti.*

First system of the musical score. It consists of four staves: two vocal staves (treble and bass clef) and two piano accompaniment staves (treble and bass clef). The lyrics are: "blessing and hon-our be to God, for ev - er and ev - er - more,". The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

Second system of the musical score. It continues the vocal and piano parts from the first system. The lyrics are: "blessing and hon-our be to God, for ev - er and ev - er - more, blessing for". The piano accompaniment continues with the same rhythmic pattern.

Third system of the musical score. It concludes the piece. The lyrics are: "ev - er and ev - er - more." followed by a final measure. The piano accompaniment ends with a final chord. The system includes four staves: two vocal staves and two piano accompaniment staves.

GOD SO LOVED THE WORLD.

(Unaccompanied.)

WILLIAM REED.

Lento.

SOPRANO. *p* *cresc.* *>*
 God so lov - ed the world, that He gave His on - ly be -

ALTO. *p* *cresc.* *>*
 God so lov - ed the world, that He gave His on - ly be -

TENOR. *p* *cresc.* *>*
 God so lov - ed the world, that He gave His on - ly be -

BASS. *p* *cresc.* *>*
 God so lov - ed the world, that He gave His on - ly be -

ORGAN. *Lento.* *p* *>*
p *>*

p *>*
 got - ten Son, that who - so - ev - er be - liev - eth on Him,

p *>*
 got - ten Son, that who - so - ev - er be - liev - eth on Him,

p *>*
 got - ten Son, that who - so - ev - er be - liev - eth on Him,

p *>*
 got - ten Son, that who - so - ev - er be - liev - eth on Him,

p *pp*

should not per - ish, should not per - ish, but have ev - er - last - ing life;

p *pp*

should not per - ish, should not per - ish, but have ev - er - last - ing life;

pp

p *pp*

p *rit.*

that who - so - ev - er be - liev - eth on Him, should have ev - er - last - ing life.

p *rit.*

that who - so - ev - er be - liev - eth on Him, should have ev - er - last - ing life.

p *rit.*

SONGS OF PRAISE THE ANGELS SANG.

H. R. SHELLEY.

Moderato.

SOPRANO. Songs of praise the an - gels

ALTO. Songs of praise the an - gels

TENOR. Songs of praise the an - gels

BASS. Songs of praise the an - gels

Moderato.

ORGAN.

sang, Heav'n with al - le - lu - ias rang, — When Je-

sang, Heav'n with al - le - lu - ias rang, When Je-

ho - vahswork be - gun When he spake, and it was

When he spake, and it was

ho - vahswork be - gun When he spake, and it was

done.

done.

mf Songs of praise - a - woke themorn, When the

Prince of peace was born; Songs of praise a -

rose When He cap - tive led cap - tiv - i -

mf Heav'n and earth must pass away; *cresc.* Songs of praise shall
mp Songs of
p. Heav'n and earth must pass a - way;
- ty;

f crown that day; God will make new heav'ns, new earth, Songs of
praise shall crown that day, God will make new heav'ns, new earth,
God will make new heav'ns, new earth, Songs of
God will make new heav'ns, new earth,

praise shall hail their birth.
praise shall hail their birth.
dim.

p

And shall man a - lone be dumb

And shall man a - lone be dumb

L.H.

pp

Till that glorious King - dom come?

Till that glorious King-dom come?

cresc.

No! the church de-lights to raise, Psalms and hymns, psalms and

cresc.

No! the church de-lights to raise, Psalms and hymns, psalms and

cresc.

poco rit.
dim.

hymns and songs of praise.

hymns and songs of praise.

f *poco rit.* *dim.*

Tempo I.

Saints be-low, with heart and voice, Still in

Saints be-low, with heart and voice, Still in

mf *Tempo I.*

songs of praise re-joice; Learn-ing here by faith and

songs of praise re-joice; Learn-ing here by faith and

mf

love, Songs of praise to sing a - bove. *mf* Borne up-

love, Songs of praise to sing a - bove.

mf Borne up-on their lat - est breath; Songs of *cresc.*

on their lat - est breath; Songs of praise shall *cresc.*

Borne up - on their lat - est breath; Songs of praise shall

praise shall con - quer death; Songs of *p*

con - quer death; Then a-midst e - ter - nal joy. Songs of *p*

Songs of praise shall con - quer death; Songs of *p*

con - quer death; Songs of praise their *p*

praise their souls em - ploy; Then a-midst e - -
praise their souls em - ploy; Then a-midst e -
praise their souls em - ploy; Then a-midst e -
souls em - - ploy; Then a -

cresc.
p
cresc.

- ter - nal joy, Songs of praise their souls employ, Then a -
- ter - nal joy, Songs of praise their souls employ, *mf*
- ter - nal joy, Songs of praise their souls employ, *mf* Then a -
midst e - ter - nal joy, Songs of praise their souls employ,

mf

midst e - - ter - nal joy, Songs of praise their souls em - ploy, -
Then a-midst e - - ter - nal joy, *ff*
midst e - - ter - nal joy, Songs of praise their souls em - ploy, -
Then a - midst e - ter - nal joy, *ff*

cresc.
cresc.
cresc.
f

p Songs of praise their pow'r em-ploy, their pow'rs em -

p Songs of praise their pow'r em-ploy, their pow'rs em -

p Accomp. ad lib.

ploy, Songs of praise their pow'rs em - ploy.

ploy, their pow'rs em - ploy.

Tempo I.

with accomp.

rit.

O! BE JOYFUL IN THE LORD.

Jubilate Deo in C.

FRED SCHILLING.

Allegro con spirito.

ORGAN.

Organ introduction in C major, 4/4 time. The piece begins with a forte (*ff*) dynamic. The melody is played in the right hand, featuring eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving lines. The tempo is marked *Allegro con spirito*.

CHORUS.

SOPRANO.

O! be joy - ful in the Lord, all ye lands; Serve the Lord with glad - ness,

ALTO.

TENOR.

O! be joy - ful in the Lord, all ye lands; Serve the Lord with glad - ness;

BASS.

Organ accompaniment for the first chorus line. It features a melody in the right hand and a bass line in the left hand, both marked with a forte (*ff*) dynamic. The accompaniment is in C major and 4/4 time.

Second chorus line with vocal and organ accompaniment. The vocal parts (Soprano, Alto, Tenor, Bass) and the organ accompaniment are shown. The organ part includes dynamic markings: *cresc.* (crescendo), *f* (forte), and *dim.* (diminuendo). The lyrics are: "Serve the Lord with glad - ness, and come be - fore his pres - ence with a song."

Organ accompaniment for the second chorus line. It features a melody in the right hand and a bass line in the left hand, both marked with a forte (*f*) dynamic. The accompaniment is in C major and 4/4 time.

QUARTET.

127

p that the Lord

p Be ye sure,

p Be ye sure, that the Lord

p Be ye sure, that the Lord

CHORUS.

f He is God, it is He that hath

f He is God, he is God, it is He that hath

f He is God, he is God, it is He that hath

f He is God, it is He that hath

made us, and not we our - selves; and not we our - selves;

made us, and not we our - selves; and not we our - selves;

p

We are His peo - ple, we are His peo - ple and the sheep —

p

QUARTET.

of His pas - ture. We are His peo - ple and the sheep of His pas - ture.

f

We are His peo - ple and the sheep of His pas - ture.

mf

ff *CHORUS.* *cresc.*

O! go your way in - to His gates with thanks - giving, and in - to His courts with

ff *cresc.*

O! go your way in - to His gates with thanks - giving, and in - to His courts with

ff *cresc.*

praise, with praise; be thank-ful un-to Him, and speak good of His name, be

praise, with praise; be thank-ful un-to Him, and speak good of His name, be

thankful un-to Him, and speak good of His name.

thankful un-to Him, and speak good of His name.

Andante.

rall.

p

ALTO SOLO.

For the Lord is gra -

cious, His mer - cy is ev - er - last - ing; and His

truth, and His truth en - du - reth from gen - er - a - tion, to gen - er -

- a - tion.

CHORUS.

Gloria Patri.

Tempo I.

Glo - ry be — to the Fa - - ther, and to the Son, and

Glo - ry be — to the Fa - - ther, and to the Son, and

Tempo I.

to the Ho-ly Ghost; As it was in the be-gin-ning, is now, and

to the Ho-ly Ghost; As it was in the be-gin-ning, is now, and

cresc.
ev-er shall be, world with-out end, world with-out end, world with-out

cresc.
ev-er shall be, world with-out end, world with-out end, world with-out

cresc.

pesante
end, A-men, A-men, world with-out end, A-men.

pesante
end, A-men, A-men, world with-out end, A-men.

pesante

"BLESSED ARE THE DEAD"

DUDLEY BUCK.

Con moto.

SOPRANO.

ALTO.

TENOR.

BASS.

ORGAN.

Con moto.

Bless - ed,

bless - ed,

bless - ed are the dead

Bless - ed,

bless - ed,

bless - ed are the dead

who in the Lord are sleep - ing: Ev - en so, saith the

who in the Lord are sleep - ing: Ev - en so, saith the

mf Spir-it; for they rest from their la - *dim.*

mf Spir-it; for they rest, for they rest from their la - *dim.*

mf Spir-it; for they rest, for they rest from their la - *dim.*

mf *sempre cresc.* bors. For they rest from their la - bors, they rest, they

mf *sempre cresc.* bors. For they rest, they rest from their la - bors, they rest, they

mf For they rest,

sempre cresc.

f *pp* *ppp* rest, from their la - bors, from their la - bors.

f *pp* *ppp* rest, from their la - bors, from their la - bors.

f *pp* *ppp* rest, from their la - bors, from their la - bors.

f *pp* from their la - bors.

pp *p* *ppp*

THE HEAVENS ARE TELLING.

(From the "CREATION")

HAYDN.

Allegro. $\text{♩} = 116.$

SOPRANO

The hea-vens are tell - ing the glo - ry of God, —

ALTO.

TENORE
(8th lower.)

The hea-vens are tell - ing the glo - ry of God, —

BASS.

Allegro.

ACCOMP.

The wonder of his work dis-plays the fir-mament;

The wonder of his work dis-plays the fir-mament;

fz

The wonder of his work dis-plays the firma-ment;

The wonder of his work dis-plays the firma-ment;

fz *p*

p
To day that is com - ing speaks it the day,

URIEL. *p*
To day that is com - ing speaks it the day,

RAPHAEL.
To day that is com - ing speaks it the day,

p
The night that is gone to fol - lowing night, The night that is gone to

p
The night that is gone to fol - lowing night, The night that is gone to

p
The night that is gone to fol - lowing night, The night that is gone to

Tutti.
fol - lowing night. The hea - vens are tell - ing the glo - ry of God, The wonder of his

Tutti.
The hea - vens are tell - ing the glo - ry of God, The

The hea - vens are tell - ing the glo - ry of God, The won - der, The

fol - lowing night.

The hea - vens are tell - ing the glo - ry of God, The won - der, The wonder of his

fol - lowing night.

work, The wonder of his work displays the fir-ma-ment,

wonder of his work dis-plays, displays the fir-ma-ment, The

wonder of his work dis-plays, dis - plays the fir - mament, The

work, The wonder of his work displays the fir - mament,

fz

8

The wonder of his work dis-plays the fir-mament.

wonder of his work dis-plays, dis-plays the fir-mament.

wonder of his work dis-plays, dis - plays the fir - mament.

The wonder of his work dis-plays the fir - mament.

fz

GABRIEL.

p

In all the lands re-sounds the word never unper-

p URIEL.

In all the lands resounds the word, never unper-

RAPHAEL.

In all the lands resounds the word, never unper-

p

ceiv-ed, ever understood, ever, ever, ev - er un-der stood.

ceived, ever understood, ever, ever, ev - er un-der stood.

ceived, ever understood, ever, ever, ev - er un-derstood.

In all the lands resounds the word, never unper-

In all the lands resounds the word, never unper-

In all the lands re-sounds the word, never unper-

ceiv - ed, ever understood, ever, ever, ev - er un-der-stood, ever, ever,

ceiv-ed, ever understood, ever, ever, ev - er un-der-stood, ever, ever,

ceiv-ed, ever understood, ever, ever, ev - er un-derstood, ever, ever,

a tempo *Tutti*

ev - er, - ev - er un - der - stood. The hea - vens are tell - ing the

Tutti The hea - vens are tell - ing the glo - ry of

ev - er, ev - er un - der - stood.

The hea - vens are tell - ing the glo - ry of

ev - er, ev - er un - der - stood.

a tempo *Più Allegro. ♩=144.*

Voices alone. *p* *f* *f*

glo - ry of God; The won - der of his work, The wonder of his work dis -

glo - ry of God; The wonder of his work dis - plays, dis -

God; The won - der, The wonder of his work dis - plays, dis -

God; The won - der, The wonder of his work, The wonder of his work dis -

plays the firma - ment.

plays the firma - ment.

plays the firma - ment.

plays the firma - ment.

The wonder of his

The wonder of his

The wonder of his work

The

The wonder of his work displays the firmament, the firmament.

work displays the firmament, displays the firmament.

dis - plays the firmament, the firmament.

wonder of his work dis - plays the firmament. The wonder

The wonder of his work dis -

The wonder of his work dis-plays, dis -

The wonder of his work displays the firmament, the firmament.

of his work displays the firmament. The wonder

plays the firmament, The wonder of his work dis-plays the firmament. The

The wonder of his work, The wonder of his work dis -

The wonder of his work, — The wonder
of his work — displays the fir - ma-ment, The wonder of his work dis-
wonder of his work dis - plays the fir-ma-ment, the fir-ma-ment. The wonder of his
plays the fir - ma-ment, dis - plays, dis - plays the fir-ma-

of his work — dis-plays, — dis-plays — the fir-ma-ment. The wonder
plays the fir-ma-ment. The wonder of his work — dis -
work dis - plays, — dis-plays — the fir-ma-ment, dis - plays, — dis -
ment, The wonder of his work dis-plays the fir - ma -

of his work dis-plays the fir - ma-ment. The
plays; dis - plays the fir - ma-ment. The
plays the fir - ma-ment, the fir - ma - ment. The
ment, the fir - ma - ment. The

8

won-der of his work, The won-der of his work dis-plays, dis-plays the—
 won-der of his work The won-der of his work dis-plays, dis-plays the—
 The won-der of his work displays the fir - ma-ment, the fir - ma-
 won-der of his work, The won-der of his work dis-plays, dis-plays the

fz

fir - ma-ment, The hea - vens are tell - ing the glo - ry of
 fir - ma - ment, The hea - vens are tell - ing the
 ment, The hea - vens are tell - ing the glo - ry of
 fir - ma-ment, The hea - vens are tell - ing the glo - ry of

fz

God, The won-der of his work dis - plays the fir-mament, dis - plays the fir-ma-
 glo - ry of God, The won-der of his work dis-
 God, The won-der of his work dis - plays the fir-mament, dis-plays the fir-ma-
 God, The won-der of his work dis - plays, dis -

Pedals.

ment, dis - plays the fir - ma - ment, The won - der of his
 plays the fir - ma - ment, the fir - ma - ment, The won - der of his
 ment, dis - - plays the fir - ma - ment, The

Pedals.

work, The won - der of his work dis - plays, dis - plays the
 work, The won - der of his work dis - plays, dis - plays the
 won - der of his work displays the fir - ma - ment, the fir - ma -

work, The won - der of his work dis - plays, dis - plays the

fir - ma - ment. The hea - vens are tell - ing the glo - ry of God, The
 fir - ma - ment. The hea - vens are tell - ing, are
 ment. The hea - vens are tell - ing the glo - ry of God,
 fir - ma - ment. The hea - vens are tell - ing the glo - ry of God,

fz

won - der of his work dis - plays, dis - plays

tell - ing the glo - ry of God, The

The won - der of

The won - der of his work dis - plays the

the fir - ma - ment, dis - plays the fir - mament, dis -

won - der of his work dis - plays the fir - mament, dis -

his work dis - plays the fir - mament, dis -

fir - ma - ment, dis - plays the fir - ma - ment, dis -

Pedals.

plays the fir - ma - ment, dis - plays the fir - ma - ment.

plays the fir - ma - ment, dis - plays the fir - ma - ment.

plays the fir - ma - ment, dis - plays the fir - ma - ment.

plays the fir - ma - ment, dis - plays the fir - ma - ment.

SAVIOUR, WHEN NIGHT INVOLVES THE SKIES.

(Anthem-Hymn.)

H. R. SHELLEY.

Andanté. (Alla breve.)

ORGAN.

BARITONE.

mp

Sa-viour, when night in - vol-ves the_ skies, My soul a - dor - ing

turns to_ Thee: Thee, self - a - based in mor - tal_ guise, And

SOPRANO.

SOLO.

ALTO.

TENOR.

On Thee my wak - ing

On Thee my wak - ing

wrapt in shades_ of death for me.

rap - tures dwell, when crim-son gleams the east a - dorn; —

rap - tures dwell, when crim-son gleams the east a - dorn;

Ch.

CHORUS. *Poco animato. cresc. ff*

Thee, Vic-tor of the grave and hell, Thee, source of life's e -

Thee, Vic-tor of the grave and hell, Thee, source of life's e -

Poco animato.

Gr. (coup. Sw.) *cresc. ff*

poco rit. a tempo

ter - nal morn, e - ter - nal morn.

poco rit. a tempo

ter - nal morn, e - ter - nal morn.

mf

Thee, source of lifes e - ter - nal morn.

Sw.

Sw.

BARITONE.

mf *rit.* When noon her throne in light ar -

rays, — To Thee my soul tri - um - phant springs; Thee, throned in

glo - ry's end - less blaze — Thee, Lord of Lords — and King of

SOLO. *pp* O'er earth, when shades of even - ing — steal, To death and Thee my
pp O'er earth, when shades of even - ing — steal, To death and Thee my
pp Kings.

Ch.

thoughts I give; To death, whose power I soon must

mf *cresc.*

mf *cresc.*

Poco animato.

mf Gr. *cresc.*

feel. To Thee, with whom I trust to live,

ff *ff* *ff*

To

ff Sw.

I trust to live.

mp *pp*

mp *pp*

mp *pp*

Thee, with whom I trust to live.

p *pp*

COME UNTO ME.

(Unaccompanied.)

WILLIAM REED.

SOPRANO. *pp*
Come un-to me, ye wea-ry, and I will give you rest;

ALTO. *pp*
Come un-to me, ye wea-ry, and I will give you rest; Come,

TENOR. *pp*
Come un-to me, ye wea-ry, and I will give you rest; Come,

BASS. *pp*
Come un-to me, ye wea-ry, and I will give you rest; Come,

ORGAN. *pp*

cresc. Come un-to me, ye wea-ry, and I will give you rest. *f* 0

cresc. Come un-to me, ye wea-ry, and I will give you rest. *f* 0

cresc. Come un-to me, ye wea-ry, and I will give you rest. *f* 0

cresc. Come un-to me, ye wea-ry, and I will give you rest. *f* 0

cresc. Come un-to me, ye wea-ry, and I will give you rest. *f* 0

cresc. Come un-to me, ye wea-ry, and I will give you rest. *f* 0

dim. *pp*

take my yoke up - on you, and learn, and learn of me, for

dim. *pp*

take my yoke up - on you, and learn of me, for

dim. *pp*

dim. *pp*

rit. *a tempo* *cresc.*

I am meek and low - ly of heart, and ye, and ye shall find

rit. *a tempo* *cresc.*

I am meek and low - ly of heart, and ye, and ye shall find

rit. *a tempo* *cresc.*

dim. *p* *rall.*

rest, and ye shall find rest, find rest un to your souls.

dim. *p* *rall.*

rest, and ye shall find rest, find rest un to your souls.

dim. *p* *rall.*

CHRIST OUR PASSOVER.

Easter Hymn.

FRED SCHILLING.

Allegro maestoso. *CHORUS.*

SOPRANO. *f* Christ our Pas-sov - er is

ALTO. *f* Christ our Pas-sov - er is

TENOR. *f* Christ our Pas-sov - er is

BASS. *f* Christ our Pas-sov - er is

ORGAN. *f* *ff*

sa-cri-ficed for us:

sa-cri-ficed for us:

p

CHORUS.

Christ our Pas-sov-er is sa-cri-ficed for us:

there - fore let us keep the feast, there - fore let us keep the feast.

SOLI. più lento

Not with the old — leav'n, Neith-er with the

rit. sw.

rall. *a tempo*

leav'n of mal - ice and wick - ed - ness: but with th'un - leaven - ed bread

rall. *a tempo*

leav'n of mal - ice and wick - ed - ness: but with th'un - leaven - ed bread

rall. *a tempo*

of sin - cer - i - ty and truth.

of sin - cer - i - ty and truth.

CHORUS.

Christ be - ing rais - ed from the dead; Christ be - ing rais - ed from the

Christ be - ing rais - ed from the dead; Christ be - ing rais - ed from the

dead, di-eth no more, di-eth no more; death hath no

dead, di-eth no more, di-eth no more; death hath no

The first system consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts enter with the lyrics 'dead, di-eth no more, di-eth no more; death hath no'. The piano accompaniment provides a harmonic foundation with chords and moving lines in both hands.

more do-min-ion ov-er him, death hath no more do-min-ion ov-er him.

more do-min-ion ov-er him, death hath no more do-min-ion ov-er him.

The second system continues the vocal and piano parts. The vocal parts sing 'more do-min-ion ov-er him, death hath no more do-min-ion ov-er him.' The piano accompaniment continues with its harmonic support, featuring some sustained chords and melodic fragments.

Andante. ALTO or BASS SOLO.

For in that he died, he

The third system is marked 'Andante.' and 'ALTO or BASS SOLO.' It features a solo vocal line for the Alto or Bass voice, with piano accompaniment. The lyrics are 'For in that he died, he'. The piano part includes dynamic markings like 'p' (piano) and 'rit.' (ritardando).

QUAR. *cresc. accel.*

But in that he liv-eth, he liv-eth un-to God.

died un-to sin—once.

But in that he liv-eth, he liv-eth un-to God.

cresc. accel.

f

dim. rit.

ALTO or BASS SOLO.

a tempo

Likewise reckon ye, al-so yourselves to be dead, to be dead in—deed un-to sin;

a tempo

p

CHORUS.

rall.

But a - live un-to God, a - live un-to God through Je-sus Christ our Lord.

f

rall.

But a - live un-to God, a - live un-to God through Je-sus Christ our Lord.

f

rall.

Sw. *f* *rit.* *f* *p*

Christ is risen

Christ is ris-en, Christ is ris-en from — the dead,

and be-come the first fruits of them that slept, and be-come the first fruits of —

Andante. SOPRANO SOLO. *f* *dim.* *p*

them, — of — them that slept. — For since by man came

più animato cresc. *cresc.*

death, for since by man came death, by man came al - so the re-sur-ree - tion, by

man came — al — so the re — sur — rec — tion, the re — sur — rec — tion of the

f. rall.

Adagio.

dead, of the dead; For as in A — dam all die;

pp

For as in A — dam all — die;

pp

For as in A — dam all — die;

pp

Adagio.

pp

Vivace.
CHORUS.

Ev — en so in Christ shall all be made a — live, shall all be

Ev — en so in Christ shall all be made a — live, shall all be

Vivace.

f

made, be made a - live, — Ev-en so in Christ, Ev-en so in Christ,

made, be made a - live, Ev-en so in Christ, Ev-en so in Christ,

Ev-en so in Christ shall all be made a - live.

Ev-en so in Christ shall all be made a - live.

Tempo I.

CHORUS.

QUAR. *ad li.*

Glo - ry, glo ry — be — to the Fa - ther, and to the

Glo - ry, glo - ry — be — to the Fa - ther, and to the

Tempo I.

Glo - ry, glo ry — be — to the Fa - ther, and to the

CHORUS.

Son and to the Ho - ly Ghost, Glo - ry, glo - ry be to the

Son and to the Ho - ly Ghost, Glo - ry, glo - ry be to the

QUAR.

Fa - ther, and to the Son and to the Ho - ly Ghost:

Fa - ther, and to the Son and to the Ho - ly Ghost:

CHORUS.

As it was in the be - gin - ning, is now and ev - er

As it was in the be - gin - ning, is now and ev - er

mosso

shall be, world with-out end, world — with-out end,

mosso

shall — be, world with-out end, world with-out end,

sfz

pesante *a tempo*

world with-out end, world with-out end, A - men, A-men, A -

a tempo

world with-out end, world with-out end, A - men, A-men, A -

Adagio.
p

men, A-men, A - men, A - men.

p

men, A-men, A - men, A - men.

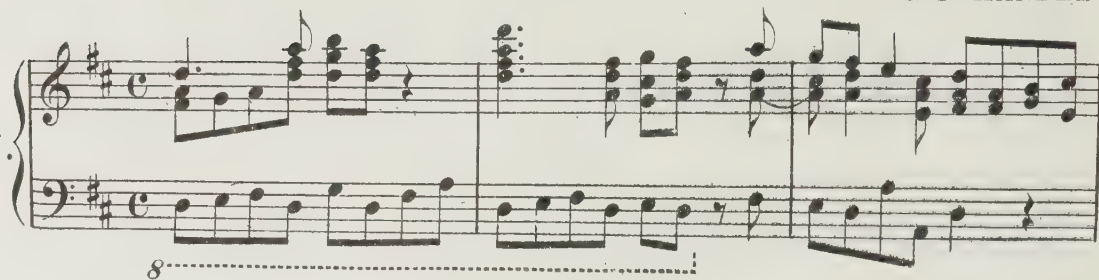
p *Adagio.*

"HALLELUJAH"-Chorus.

From the "Messiah".

G. F. HÄNDEL.

ORGAN.



Organ introduction in G major, common time. The right hand features a series of chords and moving lines, while the left hand plays a steady eighth-note accompaniment. A fermata is placed over the final measure of the introduction.

SOPRANO.

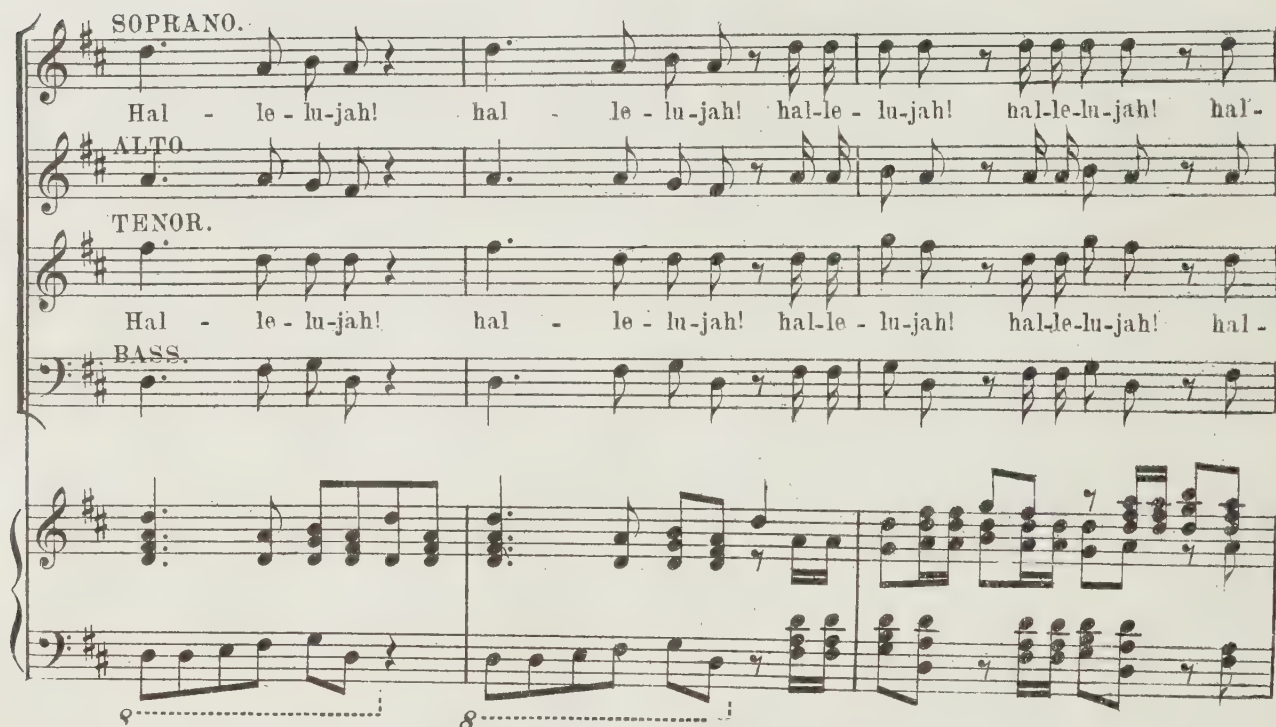
Hal - le - lu-jah! hal - le - lu-jah! hal-le - lu-jah! hal-le-lu-jah! hal -

ALTO

TENOR.

Hal - le - lu-jah! hal - le - lu-jah! hal-le - lu-jah! hal-le-lu-jah! hal -

BASS.



First system of the vocal and organ parts. It includes staves for Soprano, Alto, Tenor, Bass, and the Organ. The vocal parts enter with the first measure of the chorus, and the organ provides accompaniment. The organ part includes a fermata over the final measure of the first system.

le - lu-jah!

hal - le - lu - jah!

hal - le - lu-jah!

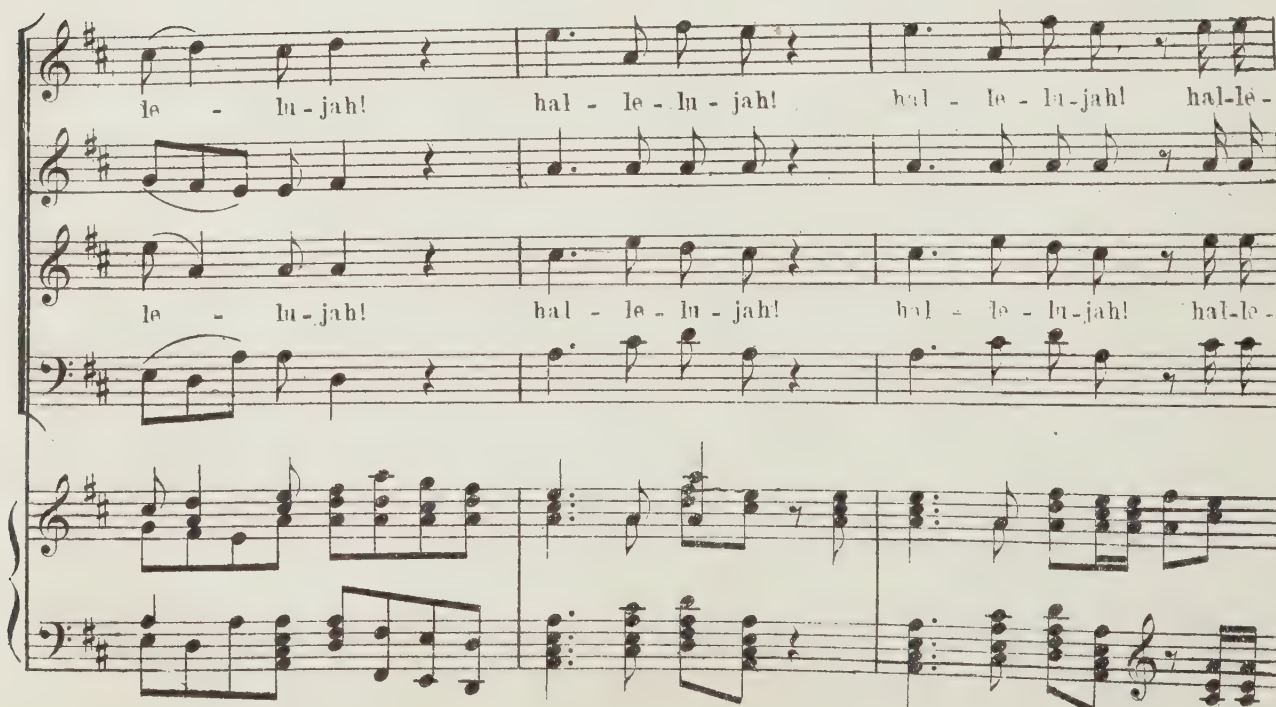
hal-le -

le - lu-jah!

hal - le - lu - jah!

hal - le - lu-jah!

hal-le -



Second system of the vocal and organ parts. It continues the vocal and organ parts from the first system. The organ part includes a fermata over the final measure of the second system.

lu-jah! hal-le-lu-jah! hal-le-lu-jah! For the Lord

lu-jah! hal-le-lu-jah! hal-le-lu-jah! For the Lord

5

God Om-ni-po-tent reign-eth! Hal-le-lu-jah! hal-le-lu-jah! hal-le-

God Om-ni-po-tent reign-eth! Hal-le-lu-jah! hal-le-lu-jah! hal-le-

8

lu-jah! hal-le-lu-jah! Hal-le-

For the Lord God Om-ni-po-tent reign-eth!

lu-jah! hal-le-lu-jah! For the Lord God Om-ni-po-tent reign-eth! Hal-le-

8

lu-jah! hal-le-lu-jah! hal-le-lu-jah! hal-le-lu-jah! For the Lord

lu-jah! hal-le-lu-jah! hal-le-lu-jah! hal-le-lu-jah! hal-le-lu-jah! hal-le-

God Om - ni - - po - tent reign - - eth! hal - le -

hal - le - lu - jah! hal - le - lu - jah! hal - le - lu - jah!

lu - jah! hal - le - lu - jah! hal - - le - lu - jah! hal - le - lu - jah!

hal - le - lu - jah!

lu - jah! hal - le - lu - jah! hal - le - lu - jah! hal - le - lu - jah! hal -

hal - le - lu - jah! hal - le - lu - jah! hal - le - lu - jah! hal -

For the Lord God Om - ni - - po - tent

8. Ped.

le - lu - jah! hal-le-lu - jah! hal-le-lu - jah! hal-le-lu - jah!

le - lu - jah! hal-le-lu - jah! hal-le-lu - jah!

reign - eth! hal-le-lu - jah! hal-le-lu - jah! hal-le-lu - jah!

hal-le-lu - jah! hal-le-lu - jah!

hal-le-lu - jah! hal-le-lu - jah! hal-le-lu - jah! hal-le-lu - jah!

For the Lord God Om - ni - po - tent

For the Lord God Om - ni - po - tent

hal-le-lu - jah! hal-le-lu - jah! hal-le-lu - jah! hal-le-

8-----

hal-le-lu-jah! hal-le-lu-jah!

reign - eth! hal-le-lu-jah! hal-le-lu-jah!

reign - eth! hal-le-lu-jah! hal-le-lu-jah!

lu-jah! hal-le-lu-jah! hal-le-lu-jah! hal-le-lu-jah!

8-----

Ped.

King-dom of this world is be - come the King-dom of our

is be - come

King-dom of this world is be - come the King-dom of our

f

ff

Lord, and of His Christ, and of His Christ;

Lord, and of His Christ, and of His Christ; and

and He shall reign for ev - er and ev - er,

and He shall

He shall reign for ev - er and ev - er, and He shall

for ev - er and ev - er, and He shall reign, and He shall reign for

and He shall reign for
 reign for ev - er and ev - er, for ev - er and ev - er, for
 reign for ev - er and ev - er, and He shall
 ev - er, for ev - er, for ev - er, for ev - er and ev - er, for

ev - er and ev - er, King of Kings!
 ev - er and ev - er, King of Kings!
 reign for ev - er and ev - er, for ev - er and ev - er, hal - le - lu - jah! hal - le -
 ev - er, for ev - er and ev - er,
 L.H.
 8.....! Org. Ped.....!

and Lord of Lords!
 and Lord of Lords!
 lu jah! for ev - er and ev - er, hal le - lu - jah! hal - le -

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King of Kings!

for ev-er and ev-er, hal-lu-jah! hal-le-lu-jah!

for ev-er and ev-er, hal-le-lu-jah! hal-le-lu-jah!

and Lord of Lords! King of

lu-jah! for ev-er and ev-er, hal-le-lu-jah! hal-le - lu-jah!

lu-jah! for ev-er and ev-er, hal-le-lu-jah! hal-le - lu-jah!

Kings! _____ and Lord of Lords! _____
 for ev-er and ev-er, hal-le-lu-jah! hal-le-lu-jah! King of
 for ev-er and ev-er, hal-le-lu-jah! hal-le-lu-jah! King of
 ff
 Org. Ped.

and Lord of Lords! and He shall reign
Kings! and Lord of Lords! and He shall
Kings! and Lord of Lords! and He shall reign for ev -
and He shall reign for ev - er and

and He shall reign for ev - er and ev -
reign, and He shall reign for ev - er and ev -
- er, and He shall reign for ev - er and ev -
ev - er, and He shall reign for ev - er and

er, for ev - er and ev - er,
er, King of Kings! for ev - er and ev - er, and Lord of
er, King of Kings! and Lord of
ev - er, King of Kings! for ev - er and ev - er, and Lord of

hal-le-lu-jah! hal-le-lu-jah! and He shall
Lords! hal-le-lu-jah! hal-le-lu-jah! and
Lords! and He shall
Lords! hal-le-lu-jah! hal-le-lu-jah!

reign for ev-er, for ev-er and ev-er! King of
He shall reign for ev-er and ev-er!
reign for ev-er, for ev-er and ev-er! King of
Org. Ped.

Kings! and Lord of Lords! King of Kings! and Lord of
Kings! and Lord of Lords! King of Kings! and Lord of

Lords! and He shall reign for ev - er and ev -

Lords! and He shall reign for ev - er and ev -

Lords! and He shall reign for ev - er and ev - er

er, King of Kings! and Lord of Lords! hal-le-lu-jah! hal-le -

for ev - er and ev - er, for ev - er and ev - er!

er, for ev - er and ev - er, for ev - er and ev - er! hal-le-lu-jah! hal-le -

Adagio.

lu - jah! hal - le - lu - jah! hal - le - lu - jah! hal - le - lu - jah!

lu - jah! hal - le - lu - jah! hal - le - lu - jah! hal - le - lu - jah!

Adagio.

HAST THOU NOT KNOWN?

Anthem.

Isaiah, XL. 28, 29, 30, 31.

CARL PFLUEGER.

Andante maestoso.

SOBRANO.
ALTO.

TENOR.
BASS.

ORGAN.
Reeds & 16 ft.

Hast thou not known? Hast thou not heard, that the ev - er-lasting God, the

Lord ——— The Cre - a - tor of the ends, of the ends of the earth

faint - eth not, faint - eth not neith-er is wea - ry!

Clarinet

SOPR. or TEN. SOLO.

He giveth power to the faint.

Flute, 8 ft. Clar

He giveth power to the faint and to them that have no

Clar. cresc.

might He in - creas - eth strength, and to them that have no might He in -

creas - eth strength. He giv - eth power, giv - eth power to the

BASS SOLO.

f Diaps. 8 ft.

faint, and to them that have no might, He in - creas - eth strength,

Ev - en the youths shall faint and be wea - ry, but they that wait upon the

He giv-eth power to the

Lord shall re - new_ their strength.

faint, He giveth power to the faint

p He giv-eth power to the faint, *p* He giv-eth

p He giv-eth power to the faint, *p* He giv-eth

p He giv-eth power to the faint, *p* He giv-eth

Clar.

cresc.

and to them that have no might He in - creas - eth strength, and to

cresc.

power to the faint, He in - creaseth strength, and to

cresc.

power to the faint, He in - creaseth strength, and to

cresc.

Clar.

cresc.

f. *dim.*

them that have no might He in - creas - eth strength.

f. *dim.*

them that have no might He in - creas - eth strength. He giv - eth

f. *dim.*

them that have no might He in - creas - eth strength.

f. *dim.*

He in - creaseth strength.

and to them that have no might, He in-

power and to them that have no might, He in-

He giv-eth power to the faint, and to them that have no might, He in-

The first system of the musical score consists of four staves. The top two staves are vocal parts in treble clef, and the bottom two are piano accompaniment in treble and bass clefs. The key signature has three flats (B-flat, E-flat, A-flat). The lyrics are: "and to them that have no might, He in-", "power and to them that have no might, He in-", and "He giv-eth power to the faint, and to them that have no might, He in-". The piano accompaniment features chords and moving lines in both hands.

creaseth strength.

creaseth strength.

creaseth strength.

The second system of the musical score consists of four staves. The top three staves are vocal parts in treble clef, and the bottom staff is piano accompaniment in bass clef. The key signature remains three flats. The lyrics are: "creaseth strength.", "creaseth strength.", and "creaseth strength.". The piano accompaniment continues with chords and moving lines.

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